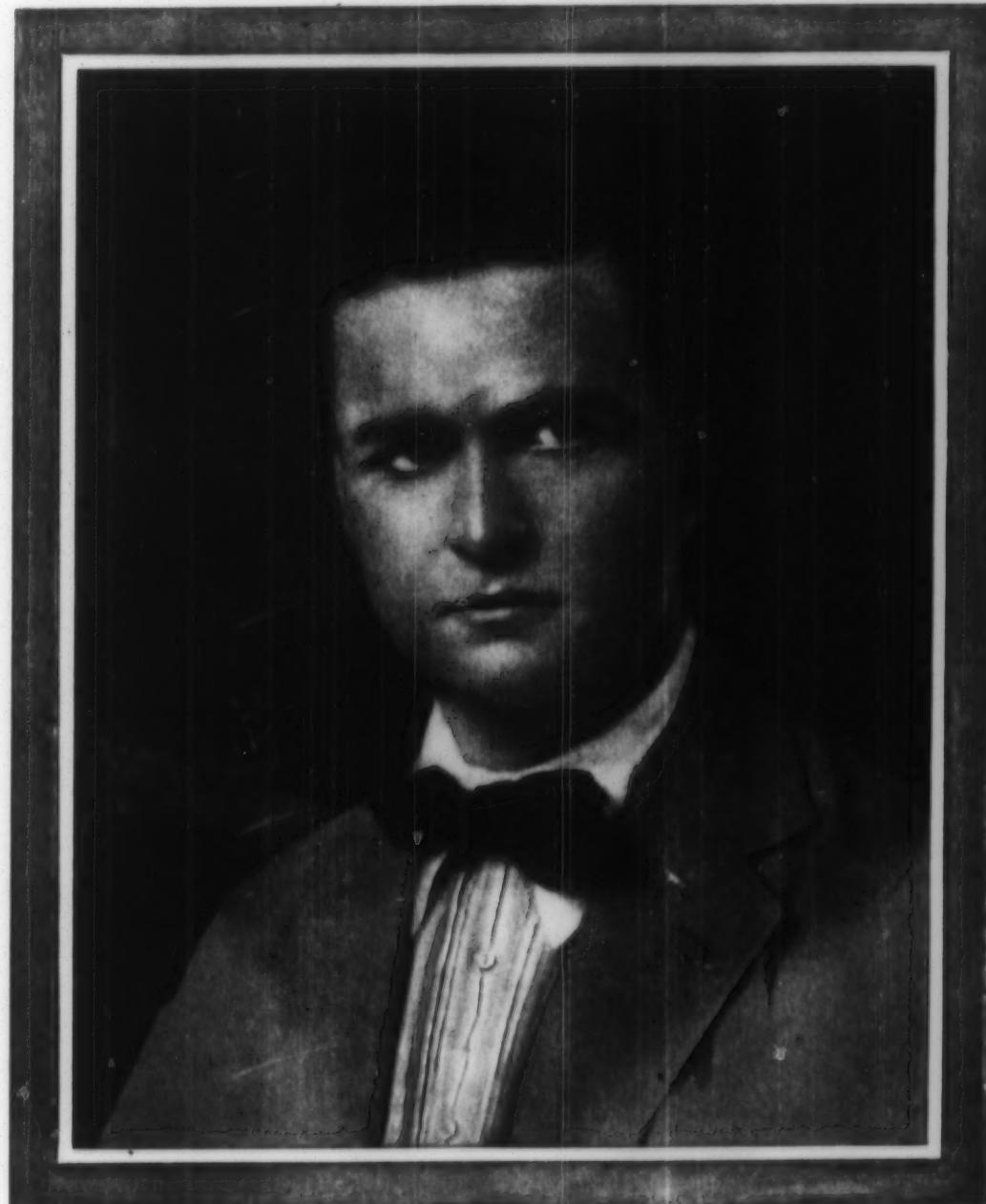


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California Studio Series

Thos. H. Ince Studios



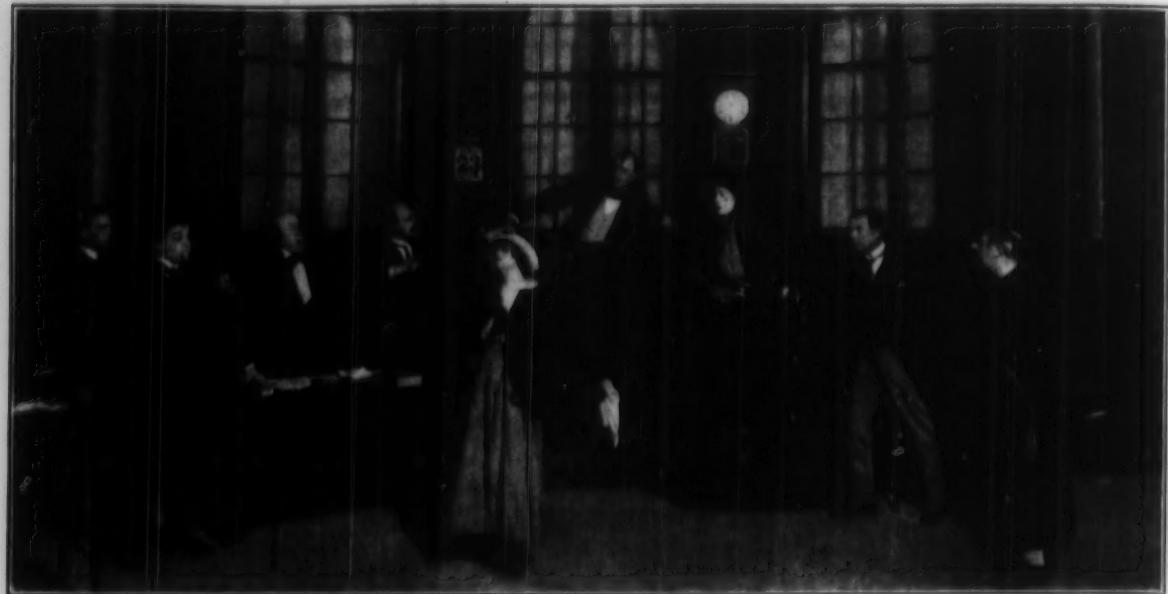
THOMAS H. INCE

"Acting in Shakespeare's Day"



White, N. Y.

Derwent Hall Caine enjoys paternal privileges in "Pete," the play by his father in which he has been starring in American and Canadian cities.



White, N. Y.

Valli Valli as the ever-weeping Jane Clay in "The Cohan Revue" has just discovered that her name is not Clay—but Mud. Others in the hilarious burlesque of the courtroom scene of "Common Clay" include, from left to right: Frederick Santley, James C. Matlow, John Hendricks, Richard Caine as the Judge, Elizabeth Murray as Mrs. Clay, Percy Ames as a detective and Harry Bulger as a court attendant.



White, N. Y.

Nancy Winston has been re-engaged for next season as leading woman of the Portmanteau Theater Company



White, N. Y.

Annie Hughes as Mrs. Alionby and Holbrook Blinn as Lord Illingworth in "A Woman of No Importance" engage in a spirited discussion in Lady Hunstanton's garden.

## SPRINGTIME THEATRICAL FANCIES



White, N. Y.

Elsie Ferguson as Portia and Julian L'Estrange as Bassanio in Sir Herbert Tree's production of "The Merchant of Venice" at the New Amsterdam Theater



THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4 1879



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No. 1953

## ACTING IN SHAKESPEARE'S DAY EARLY HISTRIONIC CONDITIONS

By W. J. LAWRENCE

EVER since the days of primitive man there has been grim purposefulness in the steady advance of the art of make-believe, a looking afar across the aeons to a misty goal. The whole trend of progress has been from direct to indirect appeal. The first player began by frankly recognizing the presence of the spectator; the last will end by ignoring him. Thus the measure of the floating content of direct appeal in any given dramatic age is the measure of its march towards maturity. Acting in Shakespeare's day was neither a primitive art nor a perfected art. It had its purple passages of arresting dramatic intensity, and it had its moments of blank non-illusion. Some relics of the barbaric times, when the clown "held interlocution with the audience," still remained. Even Shakespeare, averse as he was from gagging, could not in all things rise superior to all the baneful conventions of his hour. Scattered here and there through his text we find indications of direct appeal to the audience. Launcelot Gobbo indulges in it in his soliloquy, when he says, "I should be ruled by the fiend, who, *saving your reverence*, is the devil himself." Rosalind divests herself of her womanliness in a tag-epilogue that time has rendered unmeaning, and reminds her audience that she is only a boy actor.

It is vital that we should recognize this persistence in mitigated form of the time-honored principle of direct appeal, because the convention ranked high among the existing formulae which postulated the physical conditions of the platform stage when Burbage came to build the first theater. Drama itself at this transitional period was not so much a story visually presented as a story told—told, that is, with intermittent dramatic illustration of a highly vivid order. Swiftly cumulative effect, the nice dovetailing of scene into scene, was little considered. The plot ambled leisurely on its way, halting ever and anon to call the flowers of rhetoric from the hedges, or to chase an unfortunate conceit to the point of exhaustion over the fields.

There was no pretense that the audience were what Congreve averred the post-Restoration audience to be, "concealed spectators of the plot in agitation." Sometimes, as in Marston, we find the actors trooping on in an induction to discuss the merits of the very parts they are about to play. But we must recall that in the Elizabethan theater there was no transparent fourth wall, through which a sequestered audience saw all that was going on; no front curtain separating the world of shadows from the world of substances. The stage was merely a platform jutting out into an amphitheater. Not only was it completely surrounded by spectators, but it was encumbered by them. To differentiate the mimic world from the real under such conditions, it was necessary to establish a certain ritual of exalted diction and sweeping gesture, in keeping with the melody and rhythm of blank verse.

There were potent reasons that militated against any attempt at raising the barriers by quiet, naturalistic acting. In the Shoreditch and Bankside the-

aters the turbulency of the stinkards huddled together in the open, unprotected yard had to be encountered and overcome. No gingerly handling would have sufficed.

Although the Elizabethan stage had one thing in common with ours in keeping the open door, the acquirement of technical knowledge was much less haphazard. There was no royal road to success; one and all had to begin at the bottom. Before a player could become a sharer in a company and rank amongst the seven or eight chief players he had to undergo a probationary course as a hireling, long or short according to his aptitude, but never very short, as, although paid by the day, he was hired by the year or term of years, and strictly articled. As there was then no specialization of function, he had when necessary to figure as a super. Although his opportunities for improvement were greater, his work being more diversified, he was much in the position of the beginner of to-day, seeing that his progress largely depended upon his capacity for self-culture. What he set himself to learn we can glean from "The Rich Cabinet," a quaint pamphlet of 1616, wherein the essential qualifications of a well-equipped player are given as "dancing, activity, music, song, elocution, ability of body, memory, vigilancy, skill of weapon, pregnancy of wit, and such like."

Besides the hireling, there was another and widely diverse type of histrionic novice, one whose training at the hands of experts was long and rigorously scientific. This was the boy impersonator of women. Children designed for this delicate and difficult work were legally apprenticed for a term of years to some competent actor-teacher, who not only taught them to sing their own lute accompaniment, but sedulously initiated them into the mysteries of feminine deportment. A task of considerable magnitude this, for as the boy progressed in knowledge and judgment he had to be shown how to differentiate age and character and the niceties of social rank. In return for boarding, lodging, and training him his master received a hireling's wages from the company by which he was employed, or if the boy showed early proficiency his master sold the remainder of his term to the company for a lump sum. Calculated as was this prolonged training to render effeminate those subjected to it, it is curious that the stage derived many a masculine actor from the ranks of the boy players, one of the most notable being Nathan Field, a tragedian of the first order and a particularly virile Othello.

It may be gravely doubted whether, in point of sheer technical accomplishment, English acting has ever attained a higher degree of proficiency than in the case of the boy player of women. Success of characterization was in direct ratio to aesthetic quality. To-day the issue is confused, so much so that even the coldest and most unemotional of critics finds it difficult to determine how far the charm of any particular actress in any particular part is due to the insistent clamoring of instinctive sexual attraction, and how far to the less imme-

diate appeal of art. That the boy actor could stimulate the imagination and conjure up the necessary illusion while devoid of this potent sex-factor is a striking testimony to his high accomplishment. Let it be said with emphasis that if he did not inspire Shakespeare, at least he did not obstruct his vision. His chiefest glory for all time is that he was deemed capable of shadowing forth the qualities of such divine and gracious types as Rosalind, Viola, Imogen, Miranda.

On the Elizabethan stage flexibility of histrionic temperament was commoner than it is now. Many factors contributed to this. To begin with, in the absence of theater programmes and of newspapers, there was no means of exploiting personality. Naturally the public had its favorites, but no particular cast was guaranteed, and the public was drawn to the theater rather by the merits of a particular play than of a particular actor. That personality *qua* personality went for little is shown by the fact that the greatest tragedians of the time moulded themselves on their parts instead of moulding their parts to them. With us the tendency for long has been the other way about.

Then, again, in Elizabethan days dormant powers of versatility were awakened and placed thoroughly under command by the widespread practice of doubling. Thus a custom that in the beginning was a mere economic necessity became a source of artistic strength. In the old quarto of "The Fair Maid of the Exchange," a play of twenty characters, one finds a note to the effect that "eleven may easily act this comedy." In the demonstration made of this possibility, doubtless based on the actual performance of the play, four parts, consisting of two elderly women, a man and a boy, are allotted to one person. At an early period, as we learn from Puttenham's "Arte of English Poesie," the difficulties of disguise were somewhat clumsily surmounted by playing one or more of the doubled characters in a vizard or false face. But this crude method of evading the issue eventually became the prerogative of players of women, and mostly elderly women at that. Frankly theatrical as was the device, it was not wholly non-illusory. Vizards were commonly worn by women in Shakespeare's day in public places, and were regularly to be seen in the playhouse.

Sound differentiation of character justified and prolonged the practice of doubling. Disguise contributed but little to the sum total of effect. True, periwigs were regularly worn and false beards occasionally resorted to, but of facial make-up, save when a black-a-moor had to be presented, there was none. Such, however, was the ductility of temperament brought about by constant doubling that quick-change acting eventually came into vogue, and was delighted in for its own sake. Thus, in Messenger's "A very Woman," as acted at the Blackfriars in 1634, one finds Paulo appearing in swift succession, in the second scene of the fourth act, as a friar, a soldier, a philosopher, and in his own character. Verily there is nothing new under the sun!

## MADAME CRITIC

If all benefits proved as delightful and successful as the one given last week at the Metropolitan Opera House as a "grand tribute" in the Motion Picture Campaign in behalf of the Actors' Fund of America, such affairs would be looked forward to as rare occasions which would contribute something worthy of remembrance. The directors of the Metropolitan offered the use of the house and Mr. Daniel Frohman, the President of the Actors' Fund, and Samuel Goldfish, chairman of the Motion Picture Campaign, were responsible for the management.

During my association with the theatrical world I have attended many entertainments in the interest of persons and associations, but I must truthfully say that I cannot recall a single case where the fulfilment came up to one's expectations. Usually there were twice as many features, numbers, acts, or whatever you call them, as there was time, and somehow there were hitches, drags, changes and disappointments. If a favorite star was announced to appear in a new one-act play, the strange vehicle, nine times out of ten, proved mildly interesting only and caused us to wish the player had given us something tried and true. There was a surplus of material with little gain.

The idea of a benefit given by Motion Picture people did not arouse sufficient enthusiasm to make me ask who and what was on the program. When our Motion Picture Editor invited me to accompany him to the Metropolitan I concluded we were to see some screen beauties who would demonstrate that they could talk and sing as well as be beautiful pictures. What was my surprise, then, to discover a musical program, admirably arranged and timed, in which well-known artists were announced to appear and really did. It would have done anyone good to catch a glimpse of Daniel Frohman's happy and smiling face when the great audience which had filled the house to the roof, poured forth. Mr. Frohman was kept very busy acknowledging the congratulations which were showered upon him.

"This is the first time in all my experience," he said, "that everything has moved along without difficulty. Every performer was on hand, and each number was given in the order in which it came on the program. No waits, nothing to mar a perfect afternoon. From past benefits I had learned to prepare extra features in event of some of the artists who were prevented from coming and so there were two other stars waiting to go on, but their services were not required."

Nine thousand dollars was the sum total of the afternoon. Besides this several artists contributed generously. Fanny Ward bought the signed program for \$250. By the way, have you seen Miss Ward lately? Her sojourn on the Pacific Coast has had a most amazing effect. Positively, at a distance of three feet she looks not a day over seventeen and the close-ups of her on the screen are wonderful; not a line in her face. A youth of nineteen remarked to me, after a critical inspection of the dainty little star, that he considered her the cleverest and most attractive of all the screen beauties he had seen. For a woman who has had the stage experience that Miss Ward has had, with all its hard work, her girlish face and figure are astounding.

But, to return to Mr. Frohman and the benefit. The program began with the "William Tell" Overture by the Metropolitan Opera House Orchestra, under the direction of Giorgio Polacco. Then followed Anna Fitziu in an aria from "Tosca." There is a splendid illustration of what ambition will do for one. How many of her admirers "out front" in the old musical comedy days ever suspected that the lovely Anna Fitzhugh would ever be announced as one of the Metropolitan artists! Yet there she stood, looking as beautiful as ever, and sang with charm and finish in a pure, sweet voice. Leopold Godowsky gave us Chopin, Moszkowsky, and Schubert. Besides his services he insisted upon adding a substantial cheque to the fund. Then there was Andrea De Segurola with songs from Mozart, Old English and Valverde. Fritz Kreisler, the great, who can draw tones from his violin unmatched by fellow players, received an ovation on his appearance. The audience wouldn't let him go after two numbers of which he was the composer and he finally complied with the demand for an encore. Mme. Louisa Villani sang an aria from "Aida" accompanied by the orchestra under Polacco. After the intermission, Geraldine Farrar, assisted by Rita Fornia, Antonio Scotti, Angelo Bada and Pietro Audisio, appeared in the second act of "Madame Butterfly." Never has Farrar given her famous role more exquisitely. And why? The answer might be found in the center box of the diamond horseshoe, where sat a tall young man with a Grecian profile, who, spellbound, watched and listened and applauded

with his strong, sculptor-hands until Cio-Cio-San had answered the final curtain call, which must surely have been very near twenty in number. Very proud and happy was he, for well he knew that of all that immense audience he was the one for whose approval the singer cared most.

After a ballet under the conductorship of Alessandro Scuri, in which Queenie Smith danced a solo, Agnes Roy and Lillian Ogden a *pas de deux*, and a solo by Eva Swain, formerly premiere danseuse of the Metropolitan, came a number which was looked forward to with special interest. This was the appearance of Edna May in the song which made her the talk of London, "Follow On," from the "Belle of New York," and the conductor was no less a person than the genial Gustave Kerker, the composer of the musical comedy. As he directed the familiar opening bars of the song which by now has reached the furthermost corners of the earth, I wondered what his thoughts were while he kept his eye on the entrance from which the demure Salvation Army lassie's bonnet might be seen waiting for the old cue.



FANIA MARINOFF AS ARIEL IN "THE TEMPEST" HAS ACHIEVED THE MOST ARTISTIC TRIUMPH OF HER CAREER.

And I wondered what the thoughts might be in the pretty head that wore that same bonnet.

It hadn't really been so many years since "Follow On" and the modest beauty of Edna May had brought fame to the unknown young girl, but my nerves were taught with the fear that in that vast house maybe her voice would not prove equal to the test. At last she appeared, looking just as she used to. And it was remarkable how well her sweet voice carried. One verse completed, the audience clamored for more, but she would not be coaxed, although Mr. Kerker tried to persuade her. As Mr. Frohman described it, she was "in a funk." I suppose the immensity of the Metropolitan was oppressive. I tried to imagine what must be the sensations of an artist called upon to appear at ease and in the role of someone other than one's self before so many heads, each possessed of two eyes and two ears.

I once asked a Canadian girl friend how she managed to be so composed when singing before a sea of faces, and her reply was, "I say to myself, 'they are only rows of cabbages,' and so I forget that they are people."

But I am quite sure, not everyone is possessed of such imagination.

Annette Kellerman furnished the greatest surprise of the afternoon when she appeared dancing on her toes and continued to dance on her toes without once resting until her feet caused a buzz of comment. Miss Kellerman's act was announced as "a novel

dancing number" and it deserved the explanation. She appeared in the costume of a white dove that fluttered and fluttered until overcome by weariness when its tired wings drooped and Annette of the wondrous figure at last gracefully sank to the floor. The audience approved the novelty with enthusiasm. The Kellerman costume was characteristic and unique. I did not like the manner in which the dancer came before the curtain, however. She should have dropped the tired bird gestures with the conclusion of her number and, by way of contrast, have appeared simply as herself.

The twelfth number proved a disappointment. No doubt Mr. Frohman thought he would supply a touch of the everyday, Broadway life, as a ballast to so much art, but I think he was not wise in this, for this was the one thing out of tune, out of place, the discordant note in a perfect bill. I do not blame Mr. Bernard Granville for singing the song by Irving Berlin which the program states was written for the occasion and dedicated to Geraldine Farrar, only it seems to me that "the bit of rag time by way of a finish," as Mr. Frohman explained this selection, might have furnished entertainment for some other occasion. There was neither rhyme nor melody in the concoction. It didn't touch the reason or the heart. It droned about a sailor and a bamboo shack in Japan—that is about all I can remember. Mr. Granville struggled manfully to "put it over," but alas and alack!

Then suddenly a vision appeared. It was the most gracious vision in the substantial person of the adorable Geraldine, who is, as one admirer confided to me, "so democratic." Miss Farrar was attired in a wonderful street costume which at once set the feminine portion of the audience discussing it so that they didn't stop to listen to what happened to "the sailor and the shack."

All this time the full orchestra had been playing the Berlin composition, I would have given a good deal to have learned the thoughts of those Grand Opera experts as they did their best to extract a popular hit, one that could be exploited as having been "put over" at the Metropolitan, etc., etc.

I almost forgot to speak of dainty Mme. Marguerite Courtot, the motion picture beauty, who as head usher welcomed everybody to the Metropolitan. She was assisted by a corps of pretty girls and oh, the money her smile garnered!

MARIE B. SCHRADER.

### ART—MOVIES—CENSORSHIP

"Are Movies Art?" asks a leading magazine on its front cover; and, inside, two writers discuss the question from different viewpoints.

Movies are not art. But they have a fair chance of becoming art if the silly censorship under which they now operate is relaxed, or, better, abolished, writes the Springfield, Ill., *Journal*. With the national board of censorship there is small quarrel, because this is a *Frankenstein* engineered by the movie men themselves, and they have only to say the word to abolish it.

But worse than criminal are the state and city censorships, under which some of the best pictures ever filmed have been kept from many states and cities, and other pictures have been cut and chopped until there is little left.

Chicago refused to permit the screening of Upton Sinclair's "Jungle." And many cities have not yet seen a great Civil War film-play that is already so famous it needs no advertising in this column.

Shakespeare could not have written his tragedies and comedies under a censorship; Dickens would have been damned; Harriet Beecher Stowe would have been silenced.

No great art can be produced under the club of the police.

Movie censorship does not prevent the showing of immoral films, which is the object its proponents assert is accomplished.

And censorship is not needed to prevent filmed immorality—there are plenty of laws providing punishment for lewdness either in picture or speech.

Censorship is un-American and a peril to free institutions.

### TIT FOR TAT

After comparing Macbeth (who slaughtered women and children) to the Kaiser, the fervently patriotic Henry Arthur Jones utters in this essay the following tag: "Oh! well have you chosen 'Macbeth' for your Festival, German playgoers! Well and faithfully will Shakespeare serve you! Ponder him deeply, now that at last the slow, immittigible might of England has begun to encompass you!"

To which a German wit replies by comparing England to the lion described in "A Midsummer Night's Dream," as follows:

"Snug: Have you the lion's part written? Pray you, if it be, give it me, for I am slow of study.

"Quince: You may do it extempore, for it is nothing but roaring."

MAY 27, 1916

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## THE NEW YORK DRAMATIC MIRROR

## Personal

BRANDT.—Reports from Naples state that Sophie Brandt recently made her debut in grand opera at the Teatro Bellini in the title-role of "Carmen," and met with great success. Miss Brandt will be remembered here as the prima donna of "A Waltz Dream," which was presented at the Broadway Theater some years ago.

JONES.—Mr. Francis Arthur Jones is again representing the firm of George Newnes, Ltd., of London (proprietors of *The Strand*, *The Wide World*, and



Moffett.

BLANCHE YURKA.

Who Will Be Seen in a New Play Next Fall. She Devoted Most of This Season to Playing Leading Roles with E. H. Sothern.

other publications), in America. Mr. Jones left the English firm in 1914 to take up other work, but at the special request of George Newnes, Ltd., has accepted the reappointment as their sole representative in this country. Mr. Jones also represents many other English publications, including *The Tatler*, *The News of the World*, *Country Life*, and others. His office is in the Long Acre Building.

MANTELL.—Robert B. Mantell is to be represented in the Shakespeare tercentenary celebration after all. He has accepted the invitation of Margaret Anglin to support her in the open air production of "As You Like It" in St. Louis, during the week of June 5. Mr. Mantell will appear as Jacques.

MARLOWE.—Julia Marlowe will make her final bow to the public at the Shubert Theater upon the occasion of the farewell appearance there of her husband, E. H. Sothern, Saturday night, May 27, in "If I Were King." Miss Marlowe will read a poem in which she bids good-by to the heroines of Shakespeare. It was written for her by a friend whose name is not disclosed.

MORTIMER.—Henry Mortimer, who recently succeeded Edward H. Robins in the role of David Jordan, the lawyer, in "Erstwhile Susan," when Mr. Robins left to join his stock company in Toronto, has had a distinguished career in the theatrical world both as actor and manager. He has played many Shakespearean roles in the Mortimer Stock company, of which he was the leading man as well as the director for many seasons, in Cleveland, Kansas City, and other cities. One of his principal Broadway successes was in the part of Count Fehrenberg in "The Five Frankforters." Mr. Mortimer is the son of a well-known Canadian business man and the grandson of a Canadian Member of Parliament. He has recently entered the field of motion pictures, having played with Mabel Taliaferro in "Her Great Price," released a few weeks ago by the Metro Company. Mr. Mortimer has the motion picture rights to "Lena Hale," a novel by C. M. Theobold and intends writing the scenario in spare moments.

RICARD.—Amy Ricard, remembered for a wide range of parts, is the latest actress to return to the stage after a temporary retirement. She was the athletic girl in "The College Widow" and the breezy girl from Butte when Mary Manning played "The Stubbornness of Geraldine." Later she played several Ibsen roles.

ROBERT W. SNEDDON, whose "The Might-Have-Beens" is booked for the Orpheum circuit, opening in San Francisco, July 2, has placed a one-act fantasy, "Love On the Shelf," for English production with Alfred Wareing, late director of the Glasgow Repertory Theater, now of the Brighton Stock company. A sketch in collaboration with Thomas Grant Springer appears in this month's *Snappy Stories*, and a melodramatic playlet is advertised for issue in July *Live Stories*. Mr. Sneddon's name

is now to be seen frequently in the leading magazines as a writer of appealing short stories. In the Boston *Transcript's* review of the best short stories of 1915, he was listed twice in the roll of honor of ninety-one stories selected from over 2,000 read, and was one of eight chosen in the monthly review for March of this year. A story by him will appear shortly in *Scribner's Magazine*.

SANDERSON.—Announcement has been made of the engagement of Julia Sanderson, the actress, and Lieutenant Bradford Barnette, head of the New York branch of the United States Hydrographic Bureau. The wedding will take place Tuesday, June 6, the week following the close of the engagement of "Sybil," in which the actress is appearing at the Liberty. Miss Sanderson was married to Tod Sloan, the jockey, in 1907, and in 1913 she obtained a divorce. She will not give up the stage. Lieutenant Barnette is a graduate of the United States Naval Academy at Annapolis, of the class of 1904. For a number of years he has been engaged in coast survey work for the navy.

SPENCER.—Page Spencer, who has been playing all season with "It Pays to Advertise," has just terminated his engagement with that company on account of the deep bereavement he has suffered in the death of his mother, on May 12, at Stockton, Cal.

YURKA.—Blanche Yurka, late leading woman with E. H. Sothern in "Lord Dundreary," has made unusually rapid strides in the four short seasons she has been on the stage. Miss Yurka is a Bohemian girl. She was one of the fortunate few who won a scholarship in the days of Heinrich Conreid's training school for singers at the Metropolitan Opera House. After two years' study she was given the role of the Grail Bearer in "Parsifal," and sang in the chorus of several other operas. It was Mr. Conreid himself who encouraged Miss Yurka to become a dramatic actress after witnessing her performance in "Parsifal." He gave her a letter of introduction to David Belasco, and she was immediately made understudy for Charlotte Walker in "The Warrens of Virginia." After a short season or two of stock, she gave a notable performance on Broadway of the character of Vice in "Everywoman." Miss Yurka is now contemplating an engagement in motion pictures during the Summer. She will return to the stage early in the Fall in a new play under the Shubert management.

ZIEGLER.—Edward Ziegler, for nine years dramatic editor and music critic of the New York *Herald*, has been appointed administrative secretary of the Metropolitan Opera Company. The appointment follows the resignation of John Brown, the business controller, which office has been abolished. It is understood that Mr. Ziegler is to assist General Manager Gatti-Casazza in both an administrative and artistic capacity. Mr. Ziegler came to New York from Baltimore in 1898, joining the staff of the *Sun* as assistant to James Huneker. Later he was on the staff of the *American*, and still later



DOROTHY USNER BAXTER.

Whose Production of Eugene Brieux's "Woman On Her Own," for the New Play Society, at the Plaza, Scored a Great Artistic Success.

music critic of the *World*. He served in this capacity for five years, and then joined the music and dramatic department of the *Herald*. He is the author of a critical analysis of Wagner's "Tristan and Isolde," which was published as the introduction to Richard Le Gallienne's English translation of the libretto.

## PERVERSTY OF GENIUS

The complaint of the smaller towns that they are asked to patronize attractions which lack the names of the players connected with the original New York production are in a measure attributable to the actors themselves and not to any parsimony or sharp practice on the part of the managers and producers, says the New York theater correspondent of the *Cincinnati Enquirer*. Many of the better class of players are in a position to say to the managers that they will not leave New York. They will play all season at a New York theater, but when the attraction is sent to tour the country they blandly refuse to move. Three such cases occurred this week. On every corner a moving picture impresario is lying in wait for actors. An engagement is always open to them. Rather than put up with the



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HENRY C. MORTIMER,  
Playing the Part of the Lawyer in "Erstwhile Susan."

discomforts of railway travel and hotel life they accept a picture engagement until they are again called to fill a place in a local cast. Many times it happens that those engaged to take the places of the deserters are an improvement on the originals, but the theater-going public outside of New York naturally concludes that the company has been cheapened, which is not the case.

## HONOR SHAKESPEARE AT AVON

LONDON (Special).—The official celebrations at Shakespeare's birthplace, Stratford-on-Avon, began on April 23 with the usual floral procession to the Parish Church. This year the procession was of a simpler kind than has been customary of late years. The unfurling of the flags of the nations, the preaching of a sermon at the Parish Church, and the rendering of special music were all omitted. The procession was headed by Sir Sidney Lee, the Mayor of Stratford (Alderman Flower), and F. C. Wells-wood (the secretary at Shakespeare's birthplace), each carrying a wreath of some dimensions. One was from the trustees of the birthplace, and bore an inscription from the fifty-fifth sonnet:

When wasteful war shall statues overturn  
And brolis root out the work of masonry,  
Nor Mars his sword, nor war's quick fire shall burn  
The living record of your memory.  
'Gainst death and all oblivion's enmity  
Shall you pace forth; your praise shall still find room,  
Even in the eyes of all posterity  
That wear this world out to the ending doom.

Sir Sidney Lee on April 22 delivered an interesting speech on Shakespeare's association with Stratford-on-Avon. In the course of his address Sir Sidney sketched the poet's connection with Stratford. After receiving a sound education at Stratford Grammar School, he said, Shakespeare sought his fortune in London. He joined the theatrical profession, which was new to the era, although old enough to have allowed many traveling companies to visit Stratford in his youth. Shakespeare ultimately served the theater in the triple capacity of playwright, actor and managing shareholder. In his native place he invested most of the profits which he made in his profession. He bought the great house of New Place, only second in dignity to the fine mansion known as the College; he bought land in the near neighborhood; he became part owner of the titles. His later years were mainly spent in partial retirement here among his own people and the friends of his youth.

After Sir Sidney Lee had opened the exhibition of Shakespeare records, the audience accompanied him to the birthplace, where the records were inspected. Amongst the facsimiles is a passage from the poet's will showing how he divided his interest between his Stratford and London associates. To seven men Shakespeare bequeathed 26 shillings and eightpence apiece to buy memorial rings. Four of these legatees were well-to-do inhabitants of Stratford, and the remaining three were his colleagues of the London theater—Richard Burbage, the greatest actor of the day, and John Heminges and Henry Condell, who managed Shakespeare's theatrical companies.

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Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

"The Mirror," the Representative Dramatic Journal of America."—London Pelican.  
Our Authoritative Contemporary, "The Dramatic Mirror."—New York Life

## A WORD TO JUDGE TEN EYCK

EVIDENTLY Magistrate TEN EYCK is not familiar with theatrical conditions in New York or he might have been inclined to treat more leniently those actors who were recently haled before his court charged with loitering on Broadway. The majority of the offices of theatrical managers is in the vicinity of Times Square. It is there that the actors who are not so fortunate as to belong to clubs, must congregate to obtain employment. In their search for work they go from office to office, oftentimes securing engagements by casual meetings on the street.

Last week six actors were arrested and taken before Magistrate TEN EYCK in the West Side Court. Two of them were fined. The cases of two others were adjourned while the remaining two were discharged.

After indicating the fines Magistrate TEN EYCK said: "Broadway is not to be used as a standing place by actors to the impediment of traffic. Present conditions on this thoroughfare at the busy points make walking uncomfortable, and hereafter any person found guilty before me of loitering in this section will be sentenced to the workhouse."

We fear that Magistrate TEN EYCK belongs to that primitive class of society that regards the actor as living without the pale of respectability, as one whose individuality is so pronounced that he can offer no substantial resistance to the interference of his rights or personal liberty, otherwise he would have distributed his justice in such directions as not to bring forth charges of discrimination.

He would, for example, have made it possible for pedestrians to walk along Seventh Avenue by the Rialto Theater without being obstructed by the hundreds of idlers who spend their afternoons gazing at the baseball bulletin board. He would, for example, have made it possible for pedestrians to walk down Seventh Avenue from Forty-second Street without being obstructed by the hordes of second hand clothing dealers. He would, for example, have made it possible for pedestrians to walk on Broadway by the HERALD Building without being obstructed by the subjects of all nations who day and night discuss questions of the war.

He would, for example, have made it possible for pedestrians to walk along Park Row without being obstructed by groups of overheated agitators. He would, for example, have made it possible for pedestrians to walk in Broad Street without being obstructed by the clamoring war gamblers who choke that street. He would, for example, have made it possible for pedestrians to walk on Fifth Avenue below Thirty-fourth street at noontime without being obstructed by the armies of garment workers from the side-street sweat shops. He would, for example, have made it possible for pedestrians to walk in West Forty-fourth Street near Sixth Avenue without being obstructed by speculators who have "choice seats for the Hippodrome" for sale.

We could go on at length with the names of locations where Magistrate TEN EYCK's zealous minions would find profitable "move on" work. It seems strange to us that only the actors are singled out for attack, especially when it is considered that they contribute more of their time and money to charity than any other profession.

## PLAYHOUSE FOR CHILDREN

A PLAYHOUSE for children between the ages of seven and sixteen years is the project of the Drama League of Chicago. It will be tried out next Fall. The plays will be such as appeal to youthful fancies, and the actors will be professionals, such as "retain the spirit of youth." There are old actors who know how to please young folks. The plays will be given on Saturdays, the price of admission being ten cents.

We believe something of the sort has been attempted in other cities, but without success. Chicago, however, is not governed by precedents.

There is one argument advanced for this plan to which many will object. Theodore B. Hinckley, president of the Drama League of Chicago, which is back of the proposition, is quoted as saying:

The Drama League felt that unless it reached the children at an early age they would get the movie habit so thoroughly that they would not care for other plays. The league will advance whatever funds are necessary. It is expected the theater will become self-sustaining, at least after the first year.

If this is the only reason for establishing such a theater, 'twere better 'twere abandoned. There are objectionable moving pictures, as there are objectionable plays. But there is no crying call against the moving picture industry as a whole, and we have yet to hear of any community of children that has been corrupted by screen productions. When this occurs, it will be time enough to wean the *parti* from moving picture houses.

As a principle, no business should be established or maintained because some other business of a near nature is bad. A children's playhouse with plays that appeal to children is worth while in any community, and is to be encouraged—on its merits, not on the downfall of some other business.

## BOOK NOTES

"A False Saint," a play in three acts, by Francis de Curel, is one of the latest of the Drama League series of plays published by Doubleday, Page and Company, New York and Garden City. In its present form the play is dedicated to the reading public only, and no performance of it may be given. The translation is by Barrett H. Clark. An introduction by Archibald Henderson, gives a concise plot of the play which Mr. Henderson says, is typical of M. de Curel's psychological subtlety in observation. Julie Renaudin, who had taken the veil in excess of despair over the defection of her lover, Henri, returns to her home after eighteen years. The lover, whom she regards as her fiance, broke her heart by marrying another, her friend, Jeanne. Her effort to take Jeanne's life proved abortive, but the immediate cause of her entering the convent is her remorse over the result of the ensuing accident, which forever destroys the parental hopes of Henri and Jeanne. Yet the secret of her homicidal mania, the momentary madness of a destroyer shall be kept. Henri shall never know: conventional life shall conceal her fault, and renunciation of the world may help alone for her fault. The dénouement is quite different from what this indicates. And it contains a pretty lesson.

THE MIRROR has received a copy of a one-act atrocity, entitled "The Triumph of Remorse," written by Gabriel Bellini, "edited by James Waldo Fawcett," and evidently an emanation of New York's Italian quarter. It deals with the remorse of the commander of a German submarine over the sinking of enemy ships, and ends in the commander and crew being suffocated in their submersible by running afoul of a concealed rock. Precisely the same tragedy with those horrors which the Latin mind is expert in picturing was exploited in a French one-act play which was presented in vaudeville in this city about five years before the war, and which obviously furnished the inspiration of this pipe dream. The author does not hesitate to use the name of Commander Weddington, of the U-9, which destroyed three British warships in one day in September, 1914, picturing him as the heartless commander of his imaginary submarine. The piece is crude in extreme, and the "editing" of Mr. Fawcett betokens the hapless efforts of a person lacking in the rudimentary qualifications of spelling and punctuation. The whole thing is a hopeless mess, whether regarded as drama or literature, or a contribution to the war, and the author and editor would do better to stick to whatever humble occupation may be theirs in life. The whole fabric bears the earmarks of rank amateurs who are hoping to profit by racial prejudice to popularise something that would meet with unqualified condemnation at the hands of a half-intelligent audience.

"Reveries Over Childhood and Youth" is written by William Butler Yeats and published by the Macmillan Company, New York. When one has read it, there comes the reflection which came to the author as he penned the last lines: "All life weighed in the scales of my own life seems to be a preparation for something that never happens." When one has read the first ten pages one wonders what the author has in mind, and if one is very busy the intuition is strong to put the book aside and forget it. If one has spare time, the reading continues, and the reader finds himself hand in hand with the author. It is like a stroll in the deep-tangled wildwood on a summer afternoon, when the leaves are keeping time to the music of the wind, and the rumble of a hidden brook is the accompaniment. The author is a playwright, a poet—a dreamer—one of the new school that has turned new lights upon Ireland, birthplace of the author. The incidents are common place, but the style is like the spray which a landscape gardener throws over plants which otherwise would have not been noticed. It is printed in an attractive way, contains a colored plate of the Harbor of Memory, and drawings of the father and mother of the writer. It can be read in an hour if the continuity is not broken. The time devoted to it will not be regretted.

## EDITOR'S LETTER BOX

(Correspondent's asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in *This Mirror*'s letter-list or forwarded to their private addresses if on file in *This Mirror*'s office. Questions regarding private life of players will be ignored. No questions answered by mail.)

M. A. B., Atlanta, Ga.—We have no record of John Jex.

MAURICE KRAPP, Brooklyn.—We do not know where Louise Kelly is playing.

PHILADELPHIA INQUIRER.—Thurston Hall is playing in stock in Cleveland, O.

READER.—Dixie Hines informs us that Shirley Braithwaite may be addressed in care of him, at his office in the Knickerbocker Theatre Building, New York City.

ALMA, N. B., Winston-Salem, N. C.—Emmanuel Reicher may be addressed in care of Dixie Hines, Knickerbocker Theater Building, New York city.

G. BAKER, Hackensack, N. J.—We know of no other play than those you mention, that Lola Fisher has appeared in, in New York.

J. P. G., Seattle, Wash.—We have no record of a play entitled "American People" and we have no address for Edward C. White.

H. K., New York City.—"Nearly Married" was played at the Gaiety Theater, New York city. (2) Motion pictures are being shown at the Garrick Theater, New York city.

V. A. H., Salt Lake City.—We frequently publish notes of the Wilkes Players on our stock page. Your questions are of a personal nature and consequently we are unable to answer them.

OLIVIA, Brooklyn.—We have from time to time published the biography of Leah Winslow in this column and regret that we have not sufficient space to do so again for you. By looking up the back files of *This Mirror* you will find the answers to all your questions. We do not know Miss Winslow's future plans.

BALTIMORE READER.—"Who's Who in the Theater" (John Parker) contains biographies of every one prominently connected with the theater both in Europe and in America, a list of London dramatic critics, a theatrical and musical obituary, and a record of productions and revivals in London from the earliest date up to Dec. 31, 1915. The price is \$2.50.

F. C.—Allison Skipworth first came to America in 1898, appearing in "The Artist's Model." She later played in "The Tree of Knowledge," "The Way of the World," "The Man of Forty," "The Interrupted Honeymoon," "The Princess and the Butterfly," "Man Proposes," "Friquet," "The Gaiety Girl," "The Crisis," "The Prisoner of Zenda," "Suzanne," "The Old Firm" and just recently in "A Pair of Silk Stockings." She was with Daniel Frohman's Stock company at Daly's Theater and played with James K. Hackett.

## PLAY FROM A RILEY POEM

James Whitcomb Riley's poem, "An Old Sweetheart of Mine," is to be made into a play, according to a report that reaches *This Mirror*, which says that the Bobbs-Merrill company have commissioned Robert McLaughlin, of Chautauqua, to dramatise the ballad. It is added that the play will be produced at English's Opera House, Indianapolis, about Oct. 2, the current year.

## WHY DISCRIMINATE?

Editor, DRAMATIC MIRROR:  
Sir.—It is the rule in many theaters to supply second balcony audiences strips-of-cheap-paper-programmes badly printed and most frequently to be found on the top step of the stairs or on the foot-rests of the last row, whereas first balcony and orchestra patrons are given programmes in the form of neatly printed booklets handed out by the ushers or placed upon small tables in the foyer of the orchestra or balcony floors. Why the discrimination?

Is it assumed that the second balcony audience cannot be possibly interested in the beers, mineral waters, shirts, shoes, cigarettes, perfumes, restaurants and jokes displayed in the down-stairs programme, or has it been demonstrated that second balcony people do not care to retain and make a collection of their programmes as other people do, or is it that the strip of cheap paper is just plain good enough for those people?

A second balcony seat is not cheaper because of class or race distinctions but because its locality is not as desirable as the orchestra. Therefore a man may sit where he chooses if he has the price, which is spiritually true to American democracy. Then why this un-American programme discrimination?

And why is it assumed that not having paid as much as the orchestra man, the second balcony man therefore is not entitled to an as-expensive (?) programme, why not reason further along the same line to its logical conclusion and stipulate that second balcony people should not be admitted until after the overture, and are not to be permitted to listen to the intermission music (when there is any) because they did not pay \$2.50?

Has it never occurred to some managers that the strip of dirty white and badly printed paper is suggestive of contempt for one of the most faithful and steady patrons of the theater? Sincerely yours,  
M. E. PERNE.

8610 BROADWAY, NEW YORK, MAY 6, 1916.

## TO HONOR DRAMATISTS

Goethe and Schiller Memorial Association  
Formed in New York

The committee of the "Goethe and Schiller Memorial Association," recently formed with the object of erecting a fitting memorial to the genius of two of the world's greatest dramatic poets, are now completing arrangements for the production of several plays written by the two authors.

The proceeds of the performance will be added to the general fund now being raised in furtherance of this project.

Among those on the committee are: Professor F. Hirth, Professor W. A. Hervey, Professor E. von Mach, Dr. H. Tombo, Dr. Berkemeyer, Dr. A. Burchard, Dr. H. A. L. Luft, Mrs. J. Hasslacher, Professor A. Busse, Mr. S. Viereck, Mr. R. McCann, Mr. F. Schrader, Mrs. R. Tombo, Mr. M. Voss, Mrs. M. Voss, Mrs. M. Barthel, Mr. R. Auerbach, Mrs. R. Auerbach, and Mrs. E. Neustadt.

Madame Alexandra Viarda, the distinguished Polish actress, who has been foremost in the promotion of the general plan, has been selected by the committee to superintend the production of the plays to be presented. The firm of Zimmerman and Forshaw, 9 Wall Street, has consented to take charge of all contributions. Further information may be obtained by addressing Madame A. Viarda, 28 West Forty-ninth Street, New York.

## DREW WITH WILLIAMS

### Former Frohman Star to Appear Under New Management in "Pendennis"

Contracts have been signed between John Drew and John D. Williams, according to which Mr. Drew comes under Mr. Williams's management this Fall for an indefinite term of years. Mr. Drew will appear in a new play by Langdon Mitchell, entitled "Major Pendennis," a dramatization of episodes from the life of Thackeray's novel, "Pendennis." The New York premiere of the play will take place early in October.

Mr. Drew amicably withdraws from the Frohman management with which he has been identified for the past twenty-four years. The Mirror was the first to mention some weeks ago that he would not be seen under the Frohman banner next year. Mr. Drew's first manager was Augustin Daly, from whose direction he resigned in 1892 to assume the position of star under the management of Charles Frohman.

## MUSICAL PLAYS AT BEACH

### Girard and Kinports to Operate Music Hall Under New Policy

Frank A. Girard, manager of the Orpheum Theatre in Brooklyn, and Lawrence B. Kinports have acquired the Brighton Beach Music Hall for the presentation of musical comedies this summer and will open it on Saturday evening, June 10, with George M. Cohan's "The Yankee Prince." Dorothy Wright and Dave Mallen will play the leading parts. Girard will act as manager of the theatre. Nace Bonville has been engaged as the stage director. Louis Reichard's orchestra will furnish the music.

## DIXIE IN NEW PLAY

### To Appear in "Mr. Lazarus," a Comedy by Harvey O'Higgins and Harriet Ford

Henry E. Dixey is shortly to appear in a new play by Harvey O'Higgins and Harriet Ford, entitled "Mr. Lazarus." Rehearsals have already begun, and the premiere performance will be given early in June. Mr. Dixey was last seen on the legitimate stage two seasons ago in "A Thousand Years Ago" at the Shubert Theater. Since then he has been appearing in vaudeville.

Mr. O'Higgins and Miss Ford are the authors of "The Dummy" and "Polygamy."

## COLLABORATE ON PLAY

Grace Elliston, the actress, and Padraic Colum, the Irish poet and playwright, have collaborated upon a play which will be produced in the autumn. Miss Elliston will be seen in the leading role. Her last appearance in New York was in "The Battalions Cry."

Mr. Colum, who has been living in New York for some time, was formerly associated with the Abbey Theatre in Dublin. His plays, which were acted at this theatre, include "The Fiddler's House," "The Land," and "Thomas Muskerry."

## MISS ANGLIN TO END SEASON

The engagement of "A Woman of No Importance," with Margaret Anglin and Holbrook Blinn, at the Fulton Theater, will close Saturday night to allow Miss Anglin to prepare for Shakespeare tercentenary performances in St. Louis, which will be given the week of June 5. Robert Mantell, Sydney Greenstreet, Frederick Lewis, Francis Klingdon, Henry Hull, Genevieve Hamper, and Max Montesole will be in her St. Louis company.

## TALBOT WRITES ANOTHER

Hayden Talbot, author of "The Truth Wagon," has written a new comedy, entitled "Hall Columbia," which has been accepted by A. H. Woods. It will be produced in the fall.

## AMERICANS NOT WANTED

### English Variety Actors Protest to White Rats Against the Threatened American Invasion

A few weeks ago THE MIRROR editorially called attention to an article in the London *Performer*, the organ of the vaudeville federation of Great Britain, drawing the line against American actors who were being booked to fill the gaps created by English actors being drafted for the war. The federation called on all British syndicates, companies, etc., to refuse bookings to American actors. The following cablegram to the *World* from the scene of action supplies additional information.

LONDON, May 17.—Music hall artists here are up in arms against the invasion of American actors to take the places of married men who have been called to the colors.

An announcement by Walter Hast of the Daniel Mayer Agency that fifty American acts, new to this country, would soon be introduced here brought matters to a head.

After an indignation meeting the Variety Artists' Federation has appointed a committee to consult with the labor members of Parliament with a view to secure the introduction of a labor importation bill.

A cablegram has been sent to the White Rats, the premier variety organization in America, urging them to cancel sailings of these turns and pointing out that the artists would be taking the places of British artists called up for the army.

The federation also decided to notify all managers that if more aliens are engaged concerted action will be taken. In contrast to the favorable treatment accorded American actors appearing here, it is asserted that in the United States notices are posted in various booking offices, as follows:

"To English artists—Your King and country want you; we don't."

## PRIZE PLAY IN ST. LOUIS

### "Kitty Comes In" is the Name. It Paid the Author \$100

ST. LOUIS (Special).—The play contest which closed on March 15 at the Park was determined May 14, when the two winners were announced from the stage at the Park. The terms of the contest called for two prizes, one of \$100 and one of \$50, and further pledged the Park-Shenandoah combination to produce both plays—one at the Park and one at the Shenandoah. The judges included, among others, William Marion Reedy, editor and proprietor of *Reedy's Mirror*, chairman; Dr. Otto Heller, president of the Drama League; Mr. Melville Burke, secretary and treasurer of the same body, and Fred A. Bishop, director of productions at the Park and Shenandoah. More than one hundred manuscripts were submitted, and each member of the judges' committee read each one carefully. The decision was difficult, but a unanimous verdict was finally arrived at, awarding first prize to Mrs. Lelia Chopin Hattersley, and second prize to William Bruce Carson.

Mrs. Hattersley's play, a clever comedy in three acts and four scenes, bears the title, "Kitty Comes In." It was given its premiere at the Park Monday, May 22, by the Players' company. Mitchell Harris played the masculine lead, and Miss Elsie Hiltz, one of the cleverest young ingenues in America, who will be remembered as playing the lead in the New England road production of "Twin Beds," came on from New York to play the title-role. The rest of the Players' company, including Stanley James, Bessie Farrell, Marie Prather, Henry Hull, Louis Calhern, Louis John Bartels, and Charles Colville, participated, and a local society girl, Miss Minnie Potter, who has shown decided talent in amateur productions, played one of the character roles. Mrs. Hattersley is not new to playwriting, she having won a prize in the Drama League contest with a dramatization of a short story of her mother's, the lamented Kate Chopin, "Desiree's Baby." The second prize winner, "Pro Patria," is a war drama, dealing with present European complications, and it will be given a production later in the year.

## HAGEMAN.

Grace Elliston, the actress, and Padraic Colum, the Irish poet and playwright, have collaborated upon a play which will be produced in the autumn. Miss Elliston will be seen in the leading role. Her last appearance in New York was in "The Battalions Cry."

Mr. Colum, who has been living in New York for some time, was formerly associated with the Abbey Theatre in Dublin. His plays, which were acted at this theatre, include "The Fiddler's House," "The Land," and "Thomas Muskerry."

## TO GIVE IRISH FOLK PLAY

"The Fairy Bride," an Irish folk play by Norreys Jephson O'Conor, will be produced at the Candler Theatre Friday afternoon, May 26, for a single performance under the auspices of the British Relief Association for the benefit of the Irish wounded. Rupert Harvey, now appearing in "Justice," will play the leading role and Grace Stone will be seen as the Fairy Queen.

## STEPHEN PHILLIPS LEAVES \$25

Stephen Phillips, the poet, editor and dramatist, who died recently in London, left an estate of only \$25.

## ON THE RIALTO

Five hundred musical instruments, most of which were harmonicas inscribed "Made in Germany," were sent last week to the English and French soldiers in the trenches by members of the "Robinson Crusoe, Jr." company.

The indefatigable Horace Aunesley Vachell has again demonstrated his right to wear the playwriting mantle of Somerset Maugham should the latter abide by his recent decision to devote his entire attention to the writing of novels. A comedy of English society, by Mr. Vachell, entitled "Pen," has just been produced in London by Sir George Alexander.

"That the marriage engagement of Margery Mandie and Paul Gordon has come to an end does not create great surprise," says the London *Stage*. "Paul Gordon is, of course, merely a stage name. The gentleman is named Achelis. His family, though agreeable and well educated, are of German blood, and have German prejudices, so much so that since the war began some members of the family tried to get to Germany to join the army. Mr. Paul Gordon himself has openly declared that his hopes are that the war will end with Germany victorious."

## CANDIED LITERATURE

The Shakespeare Club held a very interesting and pleasant meeting at the home of the president, Mrs. James T. Tobias, on last Monday afternoon. The time was spent in making peanut fudge and hearing a paper on Harold Bell Wright, the great American novelist, by Mrs. Ralph H. Milligan. The next meeting will be held with Miss Lickens, who will discuss *Pollyanna*, a book that has made a great hit in literary circles.

—The Redersville (W. Va.) *Beacon*.

## SIX PLAYS END SEASON

Six plays ended their season in Broadway last Saturday night. "The Melody of Youth" closed its engagement at the Criterion Theater. "The Heart of Wetona" at the Lyceum, "Rio Grande" at the Empire, "The Co-Respondent" at the Booth and Beau Brummell" at the Thirty-ninth Street Theater. "The Tempest" also ended its engagement, and on the roof of the Forty-fourth Street Theater Castles in the Air closed for the season.

## STEP THIS WAY TO OPEN

Lew Fields and his Summer production, "Step This Way," will follow the engagement of E. H. Sothern at the Shubert Theater, opening Monday night, May 29. The piece is a revised version of "The Girl Behind the Counter," in which Mr. Fields appeared some years ago. Among the principals who will support Mr. Fields are Alice Fischer, Laura Hamilton, Margaret Farrell, John Charles Thomas, Betsy Luddy, Lew Brice, Charles Judels, and Cyril Chadwick.

## FRIARS IN NEW MONASTERY

The Friars took possession of their new \$500,000 monastery in West Forty-eighth Street last Monday afternoon. Headed by the club band the members marched from the old clubhouse in West Forty-fifth Street to the new building. George M. Cohan, Abbott of the Friars, addressed a few words of greeting to the members.

## CAST OF "CHEATING CHEATERS"

A. H. Woods has begun rehearsals of Max Marin's latest play, "Cheating Cheaters." The cast includes John Mason, Marjorie Rambeau, Cyril Keightley, Edward R. Mawson, Edouard Durand, Ivan Simpson, Joe Smith Marbe, Fletcher Harvey, Kathryne Osterman, Winifred Harris and Gypsy O'Brien.

## GAMMER GURTON'S NEEDLE

Stuart Waker has made arrangements to give several performances in his Portman Theater of "Gammer Gurton's Needle," an English folk comedy thought to have been written by John Still in 1575. The first performance of the series will be for the General Federation of Women's Clubs on Monday night, May 29, at the Seventh Regiment Armory.

## BENDIX SELLS PLAY TO CORT

The Bendix Music Bureau, which has recently added a play brokerage department, has just sold a new play to John Cort. The piece is a farce, entitled "Gold Wanted," from the pen of Graham Jones. It will have an early fall production.

## DEATH OF MRS. SPENCER-MILLER

Mrs. Elizabeth Spencer-Miller, well known in the theatrical profession, died May 12 in Stockton, Cal. She is survived by a son, Page Spencer, and a daughter, Mrs. Fannie Spencer-Cooper.

# THE FIRST NIGHTER

## "WOMAN ON HER OWN"

From the French of Brieux's "La Femme Seule" by Mrs. George Bernard Shaw. Presented by the New Play Society Under the Direction of Dorothy Usner Baxter at the Grand Ballroom of the Hotel Plaza May 16.

Nerisse.....Arthur Forrest  
Bene.....Otto Kruger  
Felicet.....Francis X. Conlon  
Guerset.....Cyril Courtney  
Maffu.....Felix Haney  
Vincent.....Harry English  
Deschauense.....Adrian H. Rosley  
Girard.....Benedict MacQuarrie  
A Delegate.....Erskine Sanford  
Officer Boy.....W. J. Holden  
Hector.....Helen McQuarrie  
Madame Nerisse.....Adelaide Whytal  
Madame Guerset.....Alice Wilson  
La Mere Bougne.....Eugenia Woodward  
Caroline Legrand.....Harriet Sterling  
Madame Chanteuil.....Viola Fortescue  
Lucienne.....Marion Ruckert  
Mademoiselle Gregoire.....Ella Rock  
Mademoiselle Baron.....Rose Beaudet  
Berthe.....Mary Rehan  
Constance.....Elizabeth Bunt  
Dorothy Georgia.....Helen Loyd  
Nadia.....Inez Sabring

Time, to-day. Act I—Salon of Madam Guerset. Paris, Evening October. Act II—Reception room at the offices of "Women Free," Paris, Morning. (Six months later.) Act III—Therese's studio at the bookbinding factory of Messrs. Feliat & Guerset, at Evreux. Afternoon October.

Our local critics avow an open prejudice against Brieux, and it is unfortunate that the public rarely gets an impartial judgment on his work because he fails to flatter the vanity of society and chooses themes which come under the general rubric of the unpleasant. So Brieux shares the early fate of Ibsen, Shaw, and other iconoclasts who have been smashing away at the theatricalism of the stage. Brieux is like "Incubus." "The Three Daughters of M. Dupont" and "Damaged Goods" has made a place for himself that entitles his work to serious regard, and there is a great deal in "Woman on Her Own" that claims such serious consideration, especially when so convincingly portrayed as in this instance.

*La Femme Seule* literally means the woman who stands alone in the world. It is not a suffragette play, but it deals with the feminist movement in a somewhat discursive manner that stretches the performance out till close upon midnight, although there are but three acts. However, it makes up in interest what it loses in pace. It traces the career of a young girl who loses her fortune and takes up the burden of fighting for a position without aid, achieves some success as the member of the editorial staff of a periodical devoted to woman's interest, and later as the forewoman of a book bindery.

In the first act she is compelled to resign a young man because she has no dower. The young fellow truly loves her as she loves him, but the French convention which requires the girl to furnish the house-keeping outfit, and a girl of the better class to supply considerable money, arises as a barrier to their happiness, and she herself insists on their parting. She is getting along very well on the paper when she arouses the amorous desires of the elderly editor-in-chief, and is forced out of her position in part because of her scruples and in part because her benefactress is the left-handed wife of her persecutor. She next obtains a place in the bindery belonging to a distant relative and organizes the women into a union for self protection. The proprietor is sincerely pleased with her, but the walking delegate from Paris arouses the men to strike because of the competition of the women, and Therese is sacrificed on the altar of expedience, and the women's union disbanded. Wherever she turns she is confronted by insuperable obstacles. The woman who tries to paddle her own canoe in France has a hard time of it.

Just before the end, René, the young hero of the first act, turns up from some foreign port where he has managed to establish himself in phosphates without the aid of his family, and proposes to marry her now that they are both independent. But Therese in his absence has had an interview with his rich father and has promised never to marry René. The young fellow is in despair. Since they cannot marry without the consent of his parents, he proposes, in sheer desperation, that they live together without the formality of a marriage ceremony. Therese rejects this offer and sends him away, but when the last blow falls and she has no alternative save to walk the streets, she hastens to join René at the railway station and turns her back upon the world that has no place for a woman who tries to stand alone.

The story is told in graphic terms. The first act shows Therese amid luxurious surroundings, the center of attraction of an amateur performance, while behind the scenes the blow is preparing that thrusts her forth into the world. In the last act the conference of the men and women employees of the bindery supplies an episode of lively action, followed by the violent tumult of the striking men assaulting the section where the women are working and the wrecking of the machinery. The whole is a vivid and profoundly impressive expression of the theme of a girl's struggles against inexorable odds and constitutes a

vigorous protest against the dowry system in France.

It is well presented with a specially selected cast, in which Arthur Forrest plays the editor-in-chief; Helen MacKellar the heroine, Adelaide Whytal Therese's benefactress, and Otto Kruger the young hero.

These parts were not only well taken, but played with distinction. Mrs. Whytal's performance was considerably above the average in artistic dignity, in point of individuality and clear enunciation. Miss MacKellar scored a success by her sincerity and ability to arouse active sympathy in her portrayal, while Mr. Kruger presented a fine, manly fellow in the part of René. Alice Wilson was admirable as the cold, worldly woman of society, and Francis X. Conlon gave a persuasive performance in the part of the kindly but ultimately selfish man of business. While these constituted the leading acting parts, some of the minor roles were played with a good deal of artistic vigor, notably in the last act. The difficulty of identifying some of the characters in the large cast prevents naming them.

Considering the limitations of the stage, the production reflects great credit on Dorothy Usner Baxter, for the smooth performance was chiefly due to an indefatigable devotion to her object in bringing this striking play to the attention of the American public.

## "MOLLY O"

An Operetta in Two Acts. Book and Lyrics by Harry B. and Robert B. Smith. Music by Carl Woess. Produced by John Cort at the Cort Theater, May 20.

Mrs. Keen.....Audrey Maple  
Princess De Togueville.....Mabel Josephine Harris  
Prince De Togueville.....Donald Crane  
Hiram J. Kidd.....Dan Quinlan  
Freddy Sands.....John E. Young  
Mrs. Prunella O'Malley.....José Intropoli  
Das O'Malley.....Tom Lewis  
Josette.....Grace Field  
Hal Rutherford.....Donald Macdonald  
Count Walter von Walden.....Albert Parr  
Molly O'Malley.....Katherine Galloway

The Summer season of the stage had its beginning last Saturday night at the Cort Theater with "Molly O," an operetta which, as far as the score is concerned, is written in the popular Viennese style. Had the eternal Smith Brothers fulfilled their commission of providing an interesting book as successfully as Mr. Woess has struck off gay, insinuating, Straussian airs, Mr. Cort would be more justified in attempting to beguile us into his playhouse on these balmy nights of May.

It seems to us at times that these indefatigable Smiths have a low opinion of the intelligence of the average New York audience else they would not permit specimens of the Joe Miller school of humor to assail our ears continually in their musical comedies. Perhaps, being excellent showmen, they have a keen box-office eye upon the profits of a tour, conscious that the judgment of New York and the "road" are two quite different things.

For the inspiration of their latest work they have gone to the playful Boccaccio, an author whose works are usually read by stealth in the silent hours of night. However, the process of purification applied by the librettists to the old master will make their plot acceptable to the most impressionable members of a young ladies' boarding school. The story flies from a millionaire's wedding at Newport to an art students' ball in Vienna, giving rise in its travels to the unsuccessful international alliance of the Count Walter von Walden and Molly O'Malley, an American heiress.

The playgoer learns at the end of the first act of the indomitable pride of the nobleman, who, having married the heiress out of love, leaves her in pique because he believes himself purchased. In the second act the art students in Vienna are holding a gay celebration. The count is present, attempting to forget his sorrow in mild flirtations. Of course, the characters, who made merry at the church in the first act, participate in the festivities. The climax to the play comes in the auctioning of the mysterious model of a certain painting which the count, now reckless, wins with a bid of \$20,000. Molly, who, disguised, has been searching for her husband, is substituted for the model, and at the unveiling of the count, much to his surprise, finds that he has purchased his bride.

The music which embellished this story is gay and tuneful, if not at all times original. It is to be regretted that its charm is somewhat buried beneath a weight of relics from the old jokes home.

Katherine Galloway, a prima donna new to the theatergoers of New York, played the part of Molly with a grace and assurance which would do credit to one long experienced. In addition, she possesses a fresh and pleasing voice. Tom Lewis was burdened with most of the antiquated fun in the part of the millionaire, O'Malley. His curtain speech, original with himself, restored her to good favor. Grace Field was an engaging Josette, and danced with agility. Donald Macdonald was also skillful in his numerous high steps. John E. Young ambled about displaying cheer in his usual successful manner. Albert Parr sang the role of the Count upon too short notice. "Having Anna" and "Little Women" proved the most popular of the musical numbers.

## LAMBS' GAMBO

The All Star Lambs' Gambol, which has become a notable annual event, filled the Metropolitan Opera House up stairs and down Friday evening, May 19. While the Lambs this year did not present an unusual programme with startling features calculated to shake the complacent follower of the stage out of his prosaic state of inertia, it presented the usual variety of interesting and even unusual elements.

For a novel beginning the Lambs presented a timely and symbolic tribute to Shakespeare. "When Mr. Shakespeare Comes to Town," by Joseph W. Herbert, assisted by some of the Lambs, as well as Mendelssohn, Schubert and Sir Arthur Sullivan—the instrumental musical feature, by the way, being above the average. James Clarence Harvey spoke a prologue as the Spirit of the Lambs and Chas. J. Ross appeared to advantage as an animated marble statue of the Bard. Part second conveyed you to the Forest of Arden and introduced all the notable characters of Shakespeare's plays—Robert Mantel as Touchstone, Frank Kinney as Othello, W. L. Abingdon as Malvolio, etc.; and thereupon, under the leafy canopy of the historic trees, the great assemblage deposited itself on tree trunks while the audience settled down to the enjoyment of an amplification of Frank Craven's Shakespearean Minstrels. Tom Wise as Falstaff, acted as interlocutor, and among the end men were Andrew Mack as Romeo, Jeff De Angelis as one of the Dromios, William Norris as Hamlet, Barney Bernard as Shylock. Among the featured singers were George Hamlin, Harrison Brockbank, Craig Campbell, Frank Croxton and Eugene Cowles.

After that John Phillip Sousa took up the baton and played his "Lambs' March" and also a new and thoroughly characteristic setting to Rudyard Kipling's "Boots," sung by Frank Croxton. Next came Julian Eltinge in a terpsichorean fantasy by Baldwin Sloane and Edgar Smith, "Mary and Her Lambs," which proved a particularly bright number, after which Charley Ross introduced "The World's Greatest Drawing Cards," by Mayer, Rube Goldberg, Clair Briggs, Winsor McCay, Tom Powers, George McManus and Richard Outcault in rapid sketch specialties of their famous types. This was followed by a unique but rather slow-moving, yet highly interesting travesty, "Everymusicalplay," by John Golden, Roy Cooper, Megru and Frank Craven, in which the inexpert auditor was graphically shown the eternal conflict between the Plot, Melody, Lyric, Scenery and Comedy of every musical comedy. In which sundry Lambs were seen to the best advantage and Rudolf Cameron and Crawford Kent as Melody ad Lyric gave the audience some good dancing. Nat Goodwin scored in a series of lightning imitations of great men with an amusing climax and entertained his audience with some characteristic stories.

One of the best numbers was the comical bandit scene from "Stradella" by Otto Goritz and Albert Reiss of the Metropolitan Opera company, and a remarkably fine artistic feature was the violin solo played with matchless skill by Jos. Stoopack. The composition, "Caprice No. 2," brilliant and colorful and a task for any virtuoso, was conducted by the composer himself, Ovide Musin. This again was followed by a dramatic sketch of Byron Ongley's, "The Model," based upon a unique idea, but rather long drawn out, in which Effingham Pinto distinguished himself as a dancing cyprian in blanc lace. Frederick Lewis in the part of a young artist, and Edward Ellis as an old roué. The performance closed with a typical Lambs' ensemble, "A Night at the Lambs," by Raymond Peck and Malcolm Williams.

## VISIT ACTORS' HOME

The following visited the Actors' Fund Home at West New Brighton, S. I., on the annual visit of the Board of Trustees of the Actors' Fund of America on May 14:

Daniel Frohman, F. F. Mackay, Harry Woodward, Ralph Delmore, Charles Dickson, E. F. Albee, William L. Mitchell, Bernard Reinold, Harry F. Henry, James Clark, Alexander Lambert, H. A. D'Arcy, Marcellus J. McElroy, O. W. Plummer, W. E. Browning, Arthur Cone, D. M. Joseph Brooks, Virginia Brooks, Stella Cascaden, R. A. Dyer, Una Westing, Alice G. Ryan, Margaret Romaine, Eleanor Dawn, Hazel Dawn, Viola Knott, Mr. and Mrs. Milton Nobles, Sam and Mrs. J. R. Grismer, Mr. and Mrs. Samuel A. Schilder, Mr. and Mrs. Walter Bryant, Mr. and Mrs. Oscar Hale, Mr. and Mrs. James J. Armstrong, Mr. and Mrs. Nolin J. Pickering, Mrs. Roselle Knott, Mrs. Margaret Fitzpatrick, Mrs. James E. Cooper, Katherine Armstrong, Mrs. Maggie Holloway Fisher, Florence Arnold Andrews, Florine Arnold, May Pickering, Mrs. Edwin H. Price, Mrs. C. Annabelle Edna Murielle, and Tina Sunderland.

## BLANEY IN NEW PLAY

Harry Clay Blaney has obtained the rights to Mrs. René H. Jaffa's new play "In Walked Jimmy," and will produce it on the International Circuit next season, with himself in the leading role. "In Walked Jimmy" was given a tryout a few weeks ago by the Poli Stock company in Washington, D. C.

## NEW PLAY BY HAROURT

Cyril Harcourt, author of "A Lady's Name" in which Marie Tempest is appearing, has completed a new play, which has been accepted by William Faversham. It will be produced early next season.

## HACKETT TOO ILL TO APPEAR

James K. Hackett has been obliged, on orders from his physician, to decline the invitation to appear as Henry V in the Shakespearean Masque, "Caliban."

## ACTORS' EQUITY ASS'N.

Annual Meeting of Association to Be Held Next Monday in Hotel Astor

Members of the A. E. A. are Most Earnestly Urged to Send in Their Permanent Addresses to the Office of the Association

At the last meeting of the Council, held in the Association rooms, 608 Longacre Building, May 15, the following members were present: Francis Wilson, president; Messrs. George Arliss, Edward Connell, John Cope, Edward Ward, Ellis, Howard Kyle, and Richard A. Purdy. New members elected:

Boyd Agin  
F. Gatenby Bell  
Eva Davenport  
Frank Denithorne  
Harold Grau  
Willis A. Hall  
David Herblin  
A. S. Byron  
Darwin S. Karr  
Mrs. Anna Little

Basil Lowry  
Geo. Lydecker  
Mary Leslie Mayo  
Helen Molynaux  
George Thompson  
Hugh E. Thompson  
Walter D. Emerson  
Charles C. Wilson  
Vivian Wessels

It is most gratifying to know that Henry Miller now stands with us in favor of affiliation with the A. F. L. This news came from Bruce McRae last Saturday. George Arliss has reported that after two conversations with Lyn Harding, who had been opposed to the alliance, that gentleman acknowledged that he could view the movement in a different light, and declared himself in favor of it. Our president has received a letter from Mr. Harding confirming his change of vision.

L. Andrew Castle has been a zealous assistant to Charles A. Stevenson in carrying our Chicago campaign to its present degree of progress. Mr. Castle has volunteered to devote himself to the A. E. A. needs there throughout the Summer. Let us all pray, that our unselfish efforts in this direction shall meet with good and substantial results to those of our professional fellows who cannot protect themselves, alone and unaided.

Since the reference in this column last week to the contemplated alliance of the Author's League with the American Federation of Labor, several newspapers have commented on the subject. The New York *Evening Sun* printed interviews with prominent members of the League—one of whom was credited with this:

When the suggested affiliation with the A. F. L. was first proposed, even the more radical members of the League were afraid it would be scoffed at. An informal canvass of some of the best known writers soon dispelled that apprehension.

That the authors contend against evils similar to those that beset actors is shown by "a man connected with the literary trade," to wit: "Too many moving picture producers never came in contact with writers until recently and have contempt for their rights."

This is, alas, too true of a lot of the theatrical "managers" in their business relations with actors.

The annual meeting of the Association for 1916 will be held next Monday at the Hotel Astor. Our fervent appeal to each member is to bear in mind that every step taken or proposed by us is for a common cause. Motives of individual aggrandizement cannot prevail. The Association does not seek your money. It does seek and must have your woman and you the man.

The appreciation of the A. E. A. is again due Augustus Thomas who, responding to the secretary's request, acted as arbiter in three cases that were laid before him by the parties thereto in our council room on May 18. Mr. Thomas possesses for such service a wise and native sense of equity enhanced by his thorough familiarity with every kind of theatrical relation. These amicable adjustments precluded the law's delay and its monetary expense. Best of all the disputants seemed satisfied all round.

The council has authorized the leasing of office space for the A. E. A. in the Schiller Building, Chicago. We have already taken possession and Mr. McRae is on the ground.

BY ORDER OF THE COUNCIL.

## DEATH OF GEORGE B. COX

CINCINNATI (Special).—George B. Cox, famous political leader and theatrical magnate of Cincinnati, died at his home in Clifton May 20. He was stricken with paralysis several weeks ago and had been unconscious ever since.

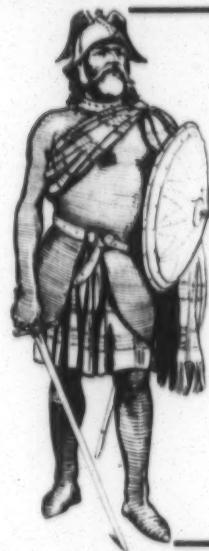
Of late years Mr. Cox had been a power in the theatrical business, having been closely associated, along with Joseph L. Rhnock, in the Shubert Theatrical Company; having been the largest stockholder aside from Mr. Loew in the Marcus Loew enterprises; having been heavily interested in B. F. Keith vaudeville, and having been president and a big stockholder in the World Film Corporation.

## EXPERIMENTAL THEATER

Cedric Crowell, who was formerly associated with the Municipal Theatre at Northampton, Mass., is establishing an experimental theatre at Richmond Hill, L. I. A stock company will be organized, to be known as the Community Players. The art and literary side of the venture will be under the direction of G. B. Ashworth, Ruth Hambidge, and Arthur Pollock.

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### IN "THE MERRY WIVES"

In addition to Henrietta Crosman and Constance Collier as the Merry Wives of Windsor, Sir Herbert Tree has specially engaged Virginia Fox Brooks for the part of Anne Page, and Maud Milton will play Mistress Quickly. Lyn Harding will be seen as Master Ford and Charles Coleman as Master Page, George W. Anson having been engaged as Bardolph and Sydney Greenstreet as the host of the "Garter Inn." Sir Herbert will, of course, be seen as Falstaff.

### FAVERSHAM IN SHAKESPEARE

Mr. William Faversham closed his season in "The Hawk" in Binghamton on May 13. He informs the *Mirror* that it was his most successful tour since "The Squab Man." He will play a short tour of "The Hawk" in the Autumn through the New England towns, and open with a Shakespearian repertoire the latter part of October, for which Mr. Faversham is forming a special cast. So far as arrangements stand now, the repertoire will consist of "Romeo and Juliet," "Julius Caesar," "Hamlet," and "Othello."

### IN "THE SQUAB FARM"

The following have been engaged by A. H. Woods for "The Squab Farm," a new play by Frederic and Fanny Locke Hatton, to be placed in rehearsal shortly: Robert Edeson, Lola Fisher, Beatrice Noyes, Bernice Buck, Lowell Sherman, Edward Ellis, Leo Donnelly, Corinne Barker, Frances Bendtsen, and Ruth Donnelly.

### "THE CALL OF THE BLOOD"

Harry Lewis, co-author with A. Seymour Brown and Otto Hauerbach of "A Pair of Queens," now playing at the Cort Theatre, Chicago, has just completed a new drama in three acts with a prologue, entitled "The Call of the Blood." Mr. Lewis is a lawyer by profession.

### TO TOUR IN "MELTING POT"

The following make up the cast of "The Melting Pot" company, touring the Chat- taqua and Lyceum circuits, opening May 24th, under the management of the Redpath Lyceum Bureau: Jean Brae, Alice Martin, Louise Muldener, Howard Boulden, Theodore Doucet, William Keighley, Harry C. Kamerer, Herman Gerald, and Dore Davidson.

### "BUNKER BEAN" HERE IN FALL

Taylor Holmes in "His Majesty, Bunker Bean," will be the opening attraction at the Astor Theater next season. The premiere will take place in August, under the direction of Joseph Brooks. The play, a dramatization of Harry Leon Wilson's novel of the same name, has enjoyed a highly successful run in Chicago this season.

### "MY HOME TOWN GIRL" CLOSES

"My Home Town Girl" company, with John Hyams and Leila McIntyre as co-stars, has returned to New York after finishing a successful touring season. The piece is scheduled to begin a second season under the direction of Perry J. Kelly early in August.

### BROCKBANK IN PLAY BY WHALEN

Harrison Brockbank will star next season in a new play by Father Will W. Whalen. His role will be that of a miner. Mr. Brockbank has recently been appearing in vaudeville in a playlet, "The Drummer of the 76th," in which he took the part of Napoleon.

### NEW PRODUCING COMPANY

The International Producing Company was incorporated in Albany last week to make some special productions. Wallis Clark, now appearing in "Justice," is among the incorporators.

### LOTTA BRINGS SUIT

BOSTON (Special).—A suit has been entered in the Superior Court by Lotta M. Crabtree against William Harris of New York and Alf Hayman, administrator of the estate of Charles Frohman, for one month's rent of the Park Theater and extra taxes assessed on the theater. Miss Crabtree leased the theater to them for three years from Aug. 15, 1911, at \$35,000 a year, and alleges that they did not pay for the month from July 15 to Aug. 15, 1914, amounting to \$2,915.67. She alleges that the defendants agreed to pay her the excess of taxes assessed on the theater for the years 1908 to 1914, if any, over \$9,222 assessed May 1, 1907. Owing to the yearly increase in the assessment the excess for the period amounts to \$4,736.08, which she seeks to recover.

### RITA WEIMAN WRITING COMEDY

Rita Weiman, co-author with Alice Leal Pollock of "The Co-respondent," is writing a comedy for Irene Fenwick in which she will appear early next season under the management of the Shuberts.

### ACTRESS SUES HOSPITAL

CHICAGO (Special).—Ruth Terry, an actress, has brought suit against St. Luke's Free Hospital for \$10,000, alleging that she was accidentally burned following an operation for appendicitis.

### ACTOR FOUND DEAD

William Martin, an actor, was found dead in his bedroom at 311 West 125th Street on May 11. He was fully dressed and apparently had suffered a heart attack on his way out of the room. He was 60 years old.

### BLUE PARADISE" TO MOVE

"The Blue Paradise" will be transferred to the Forty-fourth Street Theater next Monday night, to continue indefinitely. It will pass its three hundred and forty-sixth performance that night.

### NEW PLAY BY ANSPACHER

A. H. Woods has accepted for production next season a new play by Louis K. Anspacher, entitled "That Day." It is a drama of New York life.

### COSSIP

John W. Cope has withdrawn from the cast of "Erstwhile Susan."

Jake Wells, who has been operating the Orpheum at Jacksonville, Fla., on a sublease given him by the St. Clair Amusement company, of Chicago, closed the house after the last performance, May 13, owing to difficulties concerning the rent between the Chicago concern and A. G. Rhodes, the owner of the property.

Gareth Hughes, who plays Ariel in "Caliban," is to begin rehearsals for a new play under the direction of A. H. Woods immediately after the close of the Mackaye pageant.

Bertha Mann closed her special engagement at the Warburton Theater in Yonkers last week and will begin rehearsals immediately for a new play.

Albert J. Carroll appears as the god, Osiris, in the Egyptian episode of "Catsban" by the Yellow Sands."

Hedwig Reicher is playing the dual roles of Cleopatra and Helena in the Shakespearean masque, "Caliban."

Edith Randolph, who recently closed a successful season with "The Wavers," is to devote most of her Summer to playwriting. A short play by Miss Randolph recently appeared in a magazine.

Louise Muldener has been engaged by the Redpath Lyceum Bureau to play the part of Frau Quixano in the "Melting Pot," on tour. Miss Muldener originated the role.

William Rock and Frances White have been added to the cast of the "1916 Folies." Lucille Cavanaugh and George White have withdrawn from the "Folies" cast to go into vaudeville.

Fred Nice and Ada May Weeks, the dancers who were recently seen in "Come

to Bohemia," have been engaged for the Ziegfeld "Midnight Frolic."

For the honor of the Flag," a new song by H. H. Burnside and Raymond Hubbard, has been dedicated to President Wilson.

Frank Buell has been appointed press representative of Luna Park. Mr. Buell was formerly business manager of the Christie Macdonald and Mizzie Hajos "Spring Maid" companies.

Miss Zoe Cheshire, the harpist, who is with "The Melody of Youth" company, will give a recital on Sunday, June 4, at The Bennett School, Milbrook, N. Y. Her programme will be made up of compositions by her father, John Cheshire, who was harspist to the Duke of Edinburgh.

Dore de Predeux gave a programme of interpretative dances and impersonations at the Neighborhood Playhouse on Thursday night, May 18.

Mile. Thamara Swirskaya, recently with the Pavlova Ballet, will be the principal dancer in the new Winter Garden production, "The Passing Show of 1916."

Elinor Foster will give a recital of Barrie's "Rosalind" and a number of poems at the Hudson Theater, Friday afternoon, May 26 under the auspices of the Manhattan Chapter of the Daughters of the Revolution in aid of the Belgian Relief Fund.

Arthur Aylesworth has replaced Jack Hazzard as the hotel clerk in "Very Good Eddie." Mr. Aylesworth was the original hotel clerk in "Over Night" the comedy on which "Very Good Eddie" was founded.

Mrs. Ray Cox Fisher, known on the stage as Ray Cox, has been granted a divorce in Chicago from her husband, Henry Scott Fisher. Mrs. Fisher was allowed to resume her maiden name, Ray Cox.

Charles Sugah-Turner will give a matinee performance of Ibsen's "Ghosts" in the ballroom of the Hotel Raleigh, Washington, D. C., sometime in June. Mr. Sugah-Turner will be seen as Oswald, while Judith Ives, now with Mme. Yorska, will play the role of Regine.

Jane Wheatley (who is playing Sister) in Wm. Hodge's play, "Fixing Sister," at the Providence Opera House, has been entertained by many old friends.

Henlen Reimer, of the Albee Stock company, at Keith's Theatre, was hostess at a supper given for her on Friday when members of the various companies met to welcome Miss Wheatley back to Providence. A few years ago Miss Wheatley was leading woman of the Albee stock.

T. Daniel Frawley has engaged Lillian Thurgate Backus to devise and rehearse the Charles II. dance for his production of "Mavourneen," which is scheduled for an indefinite run at Powers Theater, Chicago, beginning this week.

Marie Taylor has been engaged for Rachel Crothers' new play, "Old Lady No. 31," which Lee Kigel will produce. She will spend her vacation in her Adirondack camp.

The blue and white shirt-waist designed and worn by Irene Fenwick as the reporter in the second act of "The Co-respondent" has been put on the market by a prominent Fifth Avenue department store as the Irene Fenwick Waist.

Marie Hamilton, prima donna soprano, who for five years studied under Madame Etelka Gerster in Boston, has been engaged to sing the leading soprano roles with the Jose Vandenberg Opera company, which will open its season at the Grand, Toronto, May 29.

Lola Fisher, now appearing in "Rio Grande," has just completed a pastel portrait of Lyn Harding as Antonio in "The Merchant of Venice."

J. C. Huffman is to continue as general stage director of Winter Garden productions. It was announced yesterday by the Shuberts. He takes charge to-day of rehearsals for "The Passing Show of 1916," which will open in June.

The Chelsea Art Drama Players presented "King Lear" Thursday night, April 27, as their contribution to the Shakespeare Tercentenary celebration. The performance was given in the Central Branch of the Y. W. C. A., 7 East Fifteenth Street. The cast included Duncan Macdougall, John Mather, Julian Barton, Brandon Peters, Lillian Brennan, Gertrude Hepworth, Louise Waller, Albert Mattison, Roland

Holt, Raoul King, George D. Winn and others.

The Catholic Actors' Guild of America gave its monthly "Social Day" on Thursday afternoon, May 4, in the Rose Room of the Hotel Astor. Jere J. Cohan, President of the Guild, presided, and Fred Niblo acted as master of ceremonies. Over twenty artists appeared on the programme. The concluding number consisted of singing and dancing specialties by children from the Stage Children's Fund.

Stuart Robson, Jr., son of the late Stuart Robson, is attracting the attention of the managers, and has had several excellent offers for the coming season. At present he is playing the comedy role in a sketch by Sol Mannheim, entitled "The Last Hoo," and produced by Leo Edwards.

Charles Webster has been engaged to play in "The Fairy Bride," which will be given at the Candler Theater on May 26 for the benefit of the Irish wounded.

Plans are being made to give a performance of "Justice" before the convicts in Sing Sing prison. The entire cast now playing at the Candler Theater will take part and the scenery used will be constructed by the inmates of the prison.

Earla Elverson's French Bull trick dog, Queen Frisco Fauvette, died May 8. She was well known by many professionals, having played in vaudeville and dramatic productions for several years.

John O'Malley, the Irish tenor, and his company are meeting with great success in their concert tour and are booked for many recitals. He appeared at the Auditorium, Springfield, Mass., Sunday evening, May 14, and at Mechanics Hall, Worcester, May 15.

### MARRIED

BELLE STOREY, actress and vocalist, and Frederick E. Andrews, a broker, were married Saturday afternoon, May 13, in the Church of the Saviors, No. 304 West Fifty-seventh Street. The bride will remain engaged as prima donna at the Hippodrome on Saturday night and will begin a vaudeville tour the following Monday. Miss Storey was a Miss Grace Lillard before she went on the stage. Her father was the Rev. Asa Lillard, a Presbyterian minister, who had parishes in Omaha, Neb., and Springfield, Mo. Mr. Andrews is a native of Chicago. Miss Storey has been studying under Madame Sembrich and is planning to go into the concert field in the Fall.

MISS JANET CORMANY, actress, and daughter of the late Major George W. Cormany, of Cincinnati, was married in Chicago, May 13, to Ronald O. Cleavenger, of Beaver Falls, Pa. Both mothers of the couple were present at the wedding. The bride is a graduate of the Cincinnati College for Women. Her stage name was Jean Thallion. After a Honolulu honeymoon Mr. Cleavenger and bride will reside in Wilkinsburg.

### DIED

BARRER.—James Barrer died in New York, May 4. Mr. Barrer, while not on the stage, was well known in the profession as the husband of Frances Young, a leading character actress.

LOCKE.—Karl K. Locke, youngest brother of Mrs. James P. Houston (Earla Elverson), died May 7, at his home in Washington, D. C., aged twenty-eight years. He was superintendent of the Public School Playgrounds of Washington.

WILTON.—George W. Wilton died at the Polyclinic Hospital, May 10, following an operation, and was buried in the family plot at Greenwood Cemetery, May 13. Mr. Wilton was manager for J. K. Emmett for many years, and was associated with Liebler and Company and other theatrical firms in a managerial capacity. He leaves a widow, Katharine Wilton.

McCREE.—Reno McCree, a well-known circus rider, dropped dead in the ring of the Ringling Circus at Dayton, O., May 16. He had been in the circus business for thirty-six years. He was a brother of Jimie McCree, the dramatic author.

MACLACHLAN.—Jessie MacLachlan, known throughout the world as a singer of Scotch songs, has passed away in Scotland after a short illness.

MARTIN.—On May 11, 1916, Master Martin, of the original Big Four, aged sixty years, Father of Anna Annermeyer, Mary Stork, and Harriet Van Allen. Funeral services were held from Stephen Merritt's Harlem Chapel, 304-6 West 126th Street, Saturday, May 13, 1916.

### IN MEMORIUM

HUGHES.—In memory of my dear husband, Harry A. Hughes, who died in Philadelphia, May 26, 1914. Sadly missed by his loving wife.

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## WEST—NORTHWEST

PORTLAND, ORE. (Special).—"The Birth of a Nation," at \$1.50 prices, with orchestra of forty pieces, showed to excellent business at the Hellek week of April 30.

The bell that rang down the curtain at the Empress May 3 also rang the knell in Portland of Sullivan and Considine, for more than a decade a first-class power in the Portland theatrical alignment. The Empress reopened on May 14 under the name of "The T. D.," the initials of the operating firm, Turner &amp; Dahmen. The house will show pictures to the music of a great pipe organ now being installed.

To accommodate the crowds Pantages found it necessary to increase the number of daily performances to four. Improvements are now being made which will both enlarge and beautify the interior. The work is being done without interrupting the plays.

Clayton, the White Mahatma, offered an interesting programme at the Hippodrome during the week. JOHN F. LOGAN.

BUTTE, MONT. (Special).—W. W. Wieser, who has been manager of the Empress Theater, Butte, for some time, has accepted the management of the Pantages, which will show at the Broadway in Butte. Earl W. Keeler will be manager at the Empress.

Earl Keeler is a nephew of "Uncle" Dick P. Sutton, dean of all things theatrical in Montana and principal owner of the Broadway Theater; also sole proprietor of the Empress. Wilkes Brothers, it is said, will build a theater in Butte for their stock company.

CHARLES W. LANE.

SAN DIEGO, CAL. (Special).—Oliver Moroso tried his new musical play, "Canary Cottage," by sending it to San Diego for its first production. The cast includes Fannie Frazee, Charles Buggles, Herbert Cottrell, Lawrence Wheat, Unice Burnham, Eddie Canter, Louis Orth, Grace Ellsworth, the Moran Sisters, Edwards Brothers, and a beauty chorus. The Empress was selected for the opening. At some future date the play will be seen in New York City.

"The Tyranny of Tears" was given by the People's Little Theater company of La Jolla, at the Empress May 6, to a well-filled house. Miss Erma Case, Miss Lucile Spinney, and Mr. L. W. Crandall were well cast. This is a local organization.

"As You Like It," May 17, at the Exposition, by the students of the San Diego High School and Junior College, under the direction of Lawrence Crandall and Clarence W. Bowers.

The Players' Ball at the Cristobal May 8, was a decided success. Many of the screen favorites from the Pacific Coast studios attended. Myrtle Steadman and Ruth Roland sang at the great outdoor organ, which is said to be the largest in America.

"The Dream of the Orient," with Madame Makarenko, headed a very pleasing bill at the Savoy May 8. Al Abbott, Valdo and company, Mr. and Mrs. Arthur Kappel, Nolan and Nolan, Lyric Quartette and Texico and company made up the Hippodrome bill May 8. "Gold's Country" and "The Woman," a new Vitagraph one-reel feature film, was run at the Cabrillo Theater after the regular performance May 10 to an invited audience.

Alfred Hertz, grand opera conductor, and Mrs. Hertz, are at the Hotel Del Coronado for a short stay.

San Diego is without a stock company for the first time in years, and there is no doubt a first-class organization would make a success. The Empress Theater is available at the present time.

MARIE DE BEAU CHAPMAN.

SPOKANE, WASH. (Special).—Auditorium: After a long period of darkness, so far as legitimate attractions are concerned, the Auditorium will house two stellar productions within the next thirty days, according to Manager Charles W. York. These will probably close the present season, locally. Otto Skinner comes May 31 in "Cock of the Walk," June 16-18 "The Passing Show of 1915" will hold the boards. For the opening of the 1916-17 season, early in September, Manager York announces "Very Good Eddie."

American: The Ernest Wilkes Stock Players drew big business with "Uncle Tom's Cabin." It was a tri-star affair, with Miss Jane Urban as Topsy, Miss Ann Pittwood as Little Eva, and Louis von Wietheff as Uncle Tom. Contests among the three characters were the marks of Pat Sheridan, the Phineas Fletcher of T. M. Sullivan, the Simon Legree of Chester Warner, the Eliza of Evelyn Duncan, the Aunt Ophelia of Effie Ober, and the George Harris of J. Anthony Smythe, the smallest part he has had during the season. "Baby Mine" is underlined.

The Spokane Shriners bought out the American Theater from the Wilkes Stock Company May 22-23, during the engagement of "The Girl From Rector's." As a special feature of the two-night benefit, Jane Turrell Ziegler, wife of W. H. Ziegler, local capitalist and owner of the principal role in the breezy French farce, Mrs. Ziegler, before her marriage, was leading woman in the season with the old Clean Players at the American. Previous to that engagement she had had wide theatrical experience in the East. The Wilkes company was able to secure her for the benefit, only through the fact that Mr. Ziegler is a prominent Mason and active in the Katie Shrine.

ROBERT S. PHILLIPS.

OAKLAND, CAL. (Special).—Macdonough: May Robinson in "The Making Over of Mrs. Matt" played to fair-sized houses May 1-6. "Ramon," motion picture, is drawing large and enthusiastic audiences. May 7-13.

Orpheum: Ruth St. Denis and Ted Shawn, big feature of bill May 7-13, to packed houses.

Pantages: Raul Peralta and His String Sextet and Rossa Lloyd are the headliners of a good all-round bill. May 7-13, to good houses.

Hippodrome: Vaudeville and feature photo-plays to capacity houses. May 7-13.

Oakland: Marie Doro in "The Heart of Norah Flynn" and Pauline Fredericks in "The Moment Before," feature films. May 7-13.

Franklin: Lillian Gish in "Sold for Marriage" and Frank Keenan in "The Stepping Stone," pictures, to large crowds. May 7-13.

Dillon and King, under the familiar name of Dillon and King, opened a season of high-class musical comedy at the Macdonough.

At the Orpheum week May 21 Percy Bronson and Winnie Baldwin headed a company of players in musical comedies. "Bright Eyes" was the first outfit.

Idora Park, the protected Inland Beach, is proving a big drawing card, and Forman and his band are discoursing music to the crowds.

LOUIS SHERLINE.

SHATTLE (Special).—At the Moore, motion picture May 7-13. At the Metropolitan, the Wilkes Players in "The Law of the Land," May 7-13, before medium and large houses. Pantages: Six Stylish Strollers and vaudeville; good busi-

ness. Hippodrome: Vaudeville, Oak: "The Man, the Manager and the Girl," Palance: "The Novelty Four and vaudeville. Motion pictures at the Alhambra, Colliseum, Class A, Clemmer, Liberty, Mission, Rex, and Strand.

BENJAMIN F. MESSERET.

## IN CANADA

HALIFAX, N. S. (Special).—The Academy Players closed their season May 13 and thousands were unable to gain admission. Sidney Toler, who gave his 1,000th performance in this city, was presented with a loving cup by the citizens and the Royal Canadian Martin, Grosvenor, the popular comedian, also received a loving cup from friends. All the ladies of the company received bouquets and chocolates, and Miss Jane Morgan, leading lady, received many beautiful offerings. She was in Halifax two seasons ago and has played sixty weeks here. John J. Farrell, on behalf of the company, presented Miss Morgan with loving cups, on an oak base. On the sides of the cups were the names of the company. The Players open their fifth season next September. JAMES W. POWER.

## A WHITE RATS STORY

ATHOL, MASS. (Special).—"The Hinkey Dee Girls" played the Stenberg Theater May 8-13, owing to labor trouble they had to cancel the engagement May 11. Two actors, Jordan and Mabel, were stranded in Taunton, and their Manager Thayer for a job, which he granted them for one week without a contract. They worked the week out, and then followed the company to Athol and sent word to the White Rats that the manager hired them for two weeks. The White Rats ordered the actors that belonged to the White Rats out. They are Happy McNally, Mrs. O'Neil, Bob Lane, and Burt Howe. All went back except Burt Howe. The company played York State May 15-20. CHARLES A. HOEHN.

SALT LAKE CITY (Special).—Emily Stevens, keenly artistic, with a capable company and some weird fashionable gowns, made a most favorable impression on small audiences at the Salt Lake Theater, May 8-10. In "The Uncrowned Queen," she practically unknown here, but will hereafter be counted a favorite. The Orpheum stops vaudeville current week, and opens pictures for the Summer.

The Rex has been remodeled, and opened May 18 with a mixed show of pictures and vaudeville. C. E. JOURNAUX.

## DES MOINES, IA.

DES MOINES, IA. (Special).—"The Birth of a Nation" in its third week, May 15, at the Berchel to capacity houses. The Empress continues to play to big houses; their bills are above the average. Rita Gould was the headliner week May 7-14. The Triangle pictures are being shown at the Casino, under a long time contract.

There is some talk of restoring Martin Beck vaudeville to the Orpheum, and of bringing Harry Burton back as manager.

The Majestic have secured the first run of the new Charlie Chaplin pictures. "The Floorwalker" is drawing capacity houses.

A. KAHN.

## AT OTHER HOUSES

HENRY ARTHUR JONES' four-act play of English life, "The Lie," starring Margaret Illington, was the attraction at the Bronx Opera House last week. Miss Illington's natural and artistic gifts won the enthusiastic praise of appreciative audiences which completely taxed the capacity of the theater. G. W. ANSON, Mercedes Desmone, C. Aubrey Smith, Virginia Chauvenet, Richard Hatteras, Thomas O'Malley, Bertha Kent, Elsie Marler, and promising little Mabel Kable gave splendid support. Week of May 1, the return engagement of Mary Ryan in "The House of Glass."

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## WASHINGTON

Community Singing Society's Successful European Musical Idea—Benefit for Crippled Stage-hand

WASHINGTON, D. C. (Special).—Von Flotow's opera, "Martha," occupies the stage of the Belasco Theater the first half of the current week under purely civic auspices by the Community Singing Society. The attempt to produce opera—not as a commercial feature but simply through the best musical talent in the community—means Washington has seldom been tried in this this country, although for years a feature of European opera seasons. The work of the Community Singers in preparation has attracted much attention locally, and the organization has been given hearty support and encouragement by the Board of Education and many of the favorite civic organizations. The presentation, after weeks of careful rehearsal under the stage direction of Fred Frear, was, on the commencement night, a pronounced artistic musical achievement. Mr. Frear is remembered strongly as a comedian and star in comic opera. Albert Harned, concert master of the society, is the competent musical director. Heading the cast are two professional players, John C. Phillip and Harry Meyers, who play the important roles of Plunkett and Sir Tristan, coming from New York as volunteers. On the opening night the contracts for the remaining performances, Florence Steffens will be heard in the role. Others of the cast comprise Viola Louise Schippert as Lady Harriet, Harry Stevens as Lionel, Harry M. Forker as the Sheriff, with the minor roles most ingeniously presented by Mrs. Mabel Foote Witman, Sarah Hickling, Jessie Kimmel, Mrs. Marjorie Bowie, E. R. Witman, and Lester Baker.

A special feature of the production was an interpretive dance introduced in the fair scene by Miss Flavia, a danseuse recently discovered by Mrs. Christian Hennick. The chorus numbered eighty of the best known and talented concert and chorus singers of local distinction.

Last Tuesday night at the Belasco a remarkable winter picture called "British Prepared" and its premiere production in this country before the National Press Club, who with their families and invited guests occupied the entire house "The Birth of a Nation" in its concluding sixth week at the National.

The President and Mrs. Wilson has accepted the invitation of George M. Cohan of the Friars' Club and the management of the Academy of Music, Baltimore, to attend the Friars' Frolic at that theater May 30. The President's acceptance has caused the Friars to plan a special programme. Mr. Cohan, in anticipation of this special event, in conjunction with William Collier, have prepared a sketch on Mexican conditions. Mr. Collier, Mr. Cohan, Frank Tinney, Louis Mann and Andrew Mack are scheduled for the principal parts in the sketch, which is to traverse the President and his cabinet settling the Mexican difficulty. This is said to be the first time since the Cleveland administration that a President and party have journeyed to the Monumental City to witness a theatrical performance.

This week the Poll Players at the Pennsylvania Avenue Playhouse is witnessed in a most interesting and praiseworthy stage production and dramatic offering of Henry Hubert Davies's play "The Outcast" in the performance of which the Poll Players excelled. James Thatcher, the general manager of theaters on the Poll circuit, has developed to a songwriter of note. Another from his pen and musical composition was his latest entitled "Back Home," sang between the acts of the past week's presentation of Bayard Tipton's comedy of the same name.

"The Red Heads," with James Bearson, assisted by Eleanor Sutter and a number of singers and style shop models, is the current week's leader of the Keith programme.

The combined Buffalo Bill and 101 Miller Brothers' Ranch Wild West Show will exhibit at the circus grounds for four performances May 29-30.

Arlene Pretty, the Washington star of the Vitagraph company, formerly a valuable member of the Columbia Theater Stock Players, is making quite a success writing scenarios. Her recent releases include "Surprises of an Hotel," "Wasted Lives," "Mrs. Marcus' Brother," and "The Thirteenth Girl."

George P. Keith, last season retired after several successful seasons as manager of the Gaiety, has just been appointed general manager of the American Burlesque Association, which controls a string of thirty-eight theatres and a like number of traveling companies.

During the premiere week of "The Lucky Fellow" in this city, Mrs. Julia Chandler, dramatic critic of the Washington Herald, so interested Mr. David Belasco in the tragedy of a one-time stage hand of the Poll Theater of that city, that the famous producer not only agreed to the loan of "Madame Butterfly" for a benefit performance for the unfortunate one, but volunteered his entire New York production of this, his best loved drama for the occasion.

While shifting scenery some three years ago Six Walker was caught beneath a heap of falling drops. The result of the accident was a broken back for the stage hand and a life of incurable invalidism. A. H. Van Buren, who was at the time the head of the Poll Stock organization in Washington was so aroused by his sympathies that he gave two benefits for the helpless family of the injured man, but never one that promised such social and financial success as that of "Madame Butterfly" which will be produced under his direction at Poll's Washington Theater on Sunday afternoon, June 4, with the socially elect of the capital and others interested in helping Six Walker in attendance.

The title role will be played by Dorothy Bernard, who followed Blanche Bates in the famous part under the direction of Fred Belasco for a six weeks' run in Los Angeles some seven or eight years ago. Miss Bernard, who is now a William Fox "movie" star, will be loaned by Mr. Fox for the benefit. A. H. Van Buren will be seen in the Pinkerton role, and other members of the Poll company of which he is at present the star, will render assistance in the presentation. JOHN T. WARDE.

JERSEY CITY—HOBOKEN, N. J.

JERSEY CITY (Special).—Manager Frank E. Henderson will take over the Jersey Aerodome, opening May 30. Cary McDowell will remain with him.

A worthy bill was presented at Keith's. May

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15-17, to large houses. Bernard Reinold and a clever company appeared in a play, "Fascination," a snappy musical comedy, with an attractive ensemble. The pictures are a big feature at this house.

"The Birth of a Nation" commences at the Empire, Hoboken, May 21-28.

The Moose carnival opened May 15-27, with Levitt and Tatier United Circuses, an outdoor attraction, to large business.

Faislaides Park opened for the Summer, May 13, with a number of outdoor amusements, to large crowds.

WALTER C. SMITH.

## CHICAGO

New Revue a Sudden Success—Plays at All Houses, and Some Chaff

CHICAGO, ILL., May 26 (Special).—"A World of Pleasure" opened at the Palace Music Hall Wednesday night May 17, with a packed house, every available seat being occupied a quarter of an hour before the curtain rose. It is one of the best of the revues, and is voted more entertaining than "Maid in America," which had a Summer run at that house last season. At other houses:

Cort: "A Pair of Queens" is attracting good crowds.

Olympic: "So Long, Letty," continues its run.

Powers: "Mayourneen" is drawing goodly crowds.

Cohan's Grand: May Irwin is attracting her admirers with satisfactory returns.

Garrick: Grace George continues a successful engagement.

Blackstone: Maude Adams ends her engagement Saturday night, May 27.

Wilton: Montgomery and Moore remain to big audiences.

Victoria: "East Lynne."

National: Rowland and Clifford are trying out a new play by E. E. Rose, entitled "My Mother's Rosary."

Riverview and Forest Park opened last week under favorable conditions.

E. E. Rose has completed the script of "The Little Girl That God Forgot," and it may be tried out at the National this Spring.

Halton Powell will have three shows on the International Circuit next season. He will send out "Any Man's Sister," which closed at the Victoria last week, but the title will be changed to "Broadway After Dark." Other attractions will be "Where the River Shannon Flows" (mel-drama) and "Step Lively" (musical comedy).

The "regular ticket" put into the field by The Strollers is made up of: Robert Sherman for president, Ed. W. Howland, Sr., for first vice-president, Frank Q. Dore for second vice-president, Will J. Davis for third vice-president, Charles E. Ellis for secretary, Frank E. Davidson for treasurer, and George G. Belthoozer, Fred C. Eberts, Frank A. P. Gazzola, Marsue Helman, C. S. Humphrey, James S. Hutton, J. C. Matthews, C. D. McCutcheon, and Karl G. McVittie for Board of Managers.

George Dalton, aged thirty-seven, a stage hand at the Blackstone Theater, fell to the stage, a distance of thirty feet, May 15, and was killed.

Will Junker is in Chicago after a season in advance of Halton Powell's "This is the Life."

The Dudley Gordon is at Fort Wayne, Ind., with her sister, Maude Norton Curtis. She is reported to be much better, recovering from a serious illness; she was almost blind a few months ago.

## KANSAS CITY

KANSAS CITY (Special).—Orpheum: The final week, May 15, of the Orpheum season brings to Kansas City one of the best bills seen here this year.

"The Passion Play of Washington Square," a surprise sketch, clear cut and swift in its action, divides headline honors. It is in the hands of Mary Stevens, a thoroughly capable company.

Dorothy Jordan, programmed as the "Broadway Star," is the other headline act, and she won instant recognition with her interesting voice and captivating personality. If the management arranged this week's bill for the sole purpose of leaving a pleasant remembrance of the past or a happy anticipation of the coming season, it fully met the requirements.

Globe: "Pier No. 23," a miniature musical comedy, headed an entertainment bill for the latter half of last week, week 18-19. A company of nine, including one of the best looking choruses ever at this house, handled the comedy and songs. On Sunday, May 14, "From Coney Island to the North Pole," another condensed musical

## NEW YORK THEATERS

## NEW YORK THEATERS

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## HOLBROOK BLINN

in Oscar Wilde's

## A Woman of Importance

comedy, proved a big carnival of fun, music and dancing in the hands of Arthur Lavine and company of twelve. The Globe will likely remain open all Summer.

Gavet: The Gavet closes its season with the current offering, "Star and Garter Show," featuring Don Clark, Bert Rose, and James Coughlin, funmakers. The house will be redecorated this Summer, opening early in August.

Willis Wood: The second chapter of Gavet's Romance, featuring Billy Burke, is now being shown at this theater.

## "AIDA," BRONX, "CARMEN"

"Aida" and "Il Trovatore" were offered by the Aborn English Grand Opera company during their second week at the Bronx Opera House, May 15-20. Rhdame's graceful romanza, Ode to Aida, was magnificently rendered by the artist singing in Italian on Monday night, and Aida's "Numi pieta!" which, however, was sung in English, was most appealing. The artists in the alternating casters, Fausto Cattelan, Leonid Samoiloff, Rotting Freeman, Salvatore Reynolds, Morton Adkins, Millo Piero, Lillian Egan, Gertrude Francis, George Dunhill, Kenneth Angus, and Madeline Boos. The unusually brilliant artistic and financial success of this engagement crown the untiring efforts of Manager J. J. Rosenthal. Week May 22, "Carmen" and "The Tales of Hoffman" with an extra matinee on Friday of "Hansel and Gretel."

## NEW YORK THEATERS

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## Erstwhile Susan

By Marion De Forest

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# NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, *Editor Stock Department*

## Who, Where, What, in Stock

Doris Olson has been selected by John R. Stark to succeed Mary Frey as leading lady of the Lincoln Players, Lincoln Theater, Union Hill, N. J.

Ethel Clifton, author of many successful short plays, now playing in vaudeville with Brenda Fowler in their own short play, "The Saint and the Sinner," will establish her own stock company in the East at the conclusion of her present vaudeville tour.

The Orpheum Players, who have been at the Orpheum at Racine Wis., for eight weeks, have moved to the Sipe Theater at Kokomo, Ind. Both houses are operated by the Allardts.

Neil Paul is to leave Jack Bessey's Stock company after five years.

Ruth Willard has left Chicago to join the Chase-Lister company, which opens at Newton, Iowa.

Bill Brown joined the Glen Beveridge Players which will tour under canvas.

The Somerville Stock company has been playing at the Davis Square Theater, Somerville, Mass., for over a year, the first rehearsal having taken place May 3, 1915; the first performance was given May 10. But these members of the original company remain in the organization. The president of the company is J. W. F. Hobbs; treasurer, Leon P. Hobbs; manager of the theater, Emil H. Gerotte; manager stock, Nathan Appell.

Marion Weeks, owing to a popular demand, extended her engagement at the Maryland Theater, Baltimore, May 15.

Virginia Goss, leading woman with the Majority Players, was recently the recipient of a huge silver loving cup, presented at the close of her season with the Shannon Stock company in Ohio week May 8. Miss Goss opens in "The Test" in Bloomington, Ill., July 14, in a repertoire of standard plays.

Mrs. Schuster-Martin will be available for a limited number of readings during the coming season. As director of the Schuster School and as manager of the Little Playhouse company, Cincinnati, Mrs. Schuster-Martin is obliged to give most of her time to Cincinnati interests, but it is deemed advisable to accept at least a few weeks of outside booking in response to repeated requests. Mrs. Schuster-Martin's programmes are from one hour to one and a half hours in length, and consist of entire plays or miscellaneous selections from most interesting sources. She may be addressed, care W. W. Martin, the Little Playhouse, Cincinnati.

Miss Henrietta Goodwyn, the young stock actress in the Bronx who played the role of Molly Cummings in H. S. Sheldon's new drama, "Men," produced for the first time by the Elmore Stock company three weeks ago, is an expert fencer. She is an accomplished linguist, and one of the smartest equestriennes seen in Central Park.

Edward H. Robins, director and leading man of the Robins Players, who played the lead with Mrs. Fiske in "Erstwhile Susan" at the Gaiety, in this city, is now directing his own stock company in Toronto at the Alexandra Theater, his leading woman is Miss Frances Neilson, director in the production of "Believe Me, Xantippe."

The W. S. Hawkins Players have closed their season in Bridgetown, West Indies, and are playing in Trinidad.

The Wilkes Stock, at their own theater in Salt Lake City, played to big business in "Mrs. Wiggs of the Cabbage Patch," week May 7. "Going Some," week May 14.

Edgar MacGregor, director of the Manhattan Players of Rochester, N. Y., has been engaged by Alfred Butt, of London, to go to the latter city next Fall to produce a "Full House."

The stock company of the Hippodrome Theater, St. Louis, headed by Gene Lewis and Miss Olga Worth, ended its twelve weeks' successful engagement May 17, which was considered a record in downtown theaters. The company is to move to Cycle Park, Dallas, Texas, under the management of Gene Lewis and E. R. Edkins. Mr. Lewis and Miss Worth will be featured, supported by a cast of ten, including Margaret Mann, Bobbie Reed, Helen K. May, Mrs. Wier, Wallace Kennedy, Mrs. Frank Bond, and Earle Higley. The opening bill will be "Little Lost Sister." All other royalty plays will be used with the complete production twice a week. Opening at Dallas, May 28.

The Knickerbocker Stock company, at Fall River, Mass., closed their season May 20.

Thomas Whyte closed his engagement with the Mehan Players, Fall River, Mass., May 13. Franklin Fox closed on the same day.

The Poll Players, week May 15, played at Worcester, Mass., "Sinners" for their last production of the season to large houses. Miss Lotus Lobb, who was especially engaged for the week, played Mary Horton adequately. All others were most satisfying.

The Bert Leigh Players, at Jacksonville, Fla., presented "Ten Nights in a Bar Room" week May 14-20 to very good business. Business had dropped slightly with the sudden coming of very bad weather, and Mr. Leigh had announced that they would close if things did not pick up shortly and asked the patrons to give him an idea of the plays desired. The above bill is the first selection. Charles D. Peruchi, favorably known as a member and owner of the Peruchi-Greene company, has joined the Players. The cast for the week was: William Scheller, C. D. Peruchi, Joseph Remington, C. Russell Sage, Edwin V. Fox, Sears, Vernon Wallace, Bessie Brower, Maude Hollingsworth, Shirley Marberry, and Maxine Bella.

Leontine Von Ottiger has been engaged as "character woman" of the Cleantanger Stock company, that opens in Cleveland, O., May 29. Edwin H. Curtis is the new director of the Lincoln Players, Union Hill, N. J. He is one of the best known directors in the country. The Empire Players, in Edington, Alta., did their best business week May 15-21. "Kick In," "The Man on the Box," May 15. W. B. Sherman's company did good business in "The White Feather" at the Grand, May 11-13. Frank Morton's Musical Stock company, at the Blue in "Shin Aho" and "Casey the Plunger" won out successfully.



THE JOHN MEEHAN PLAYERS.

Playing a Summer Season of Stock at the Savoy, Fall River, Mass. Back Row, Left to Right: J. Irving Southard, Earl H. Maine, Francis Herbin, Claire Maslin, Franklin Fox, Doan Borup, Bernard Steele (Director), J. K. Hutchinson, Olmstead Covert, Tom Whyte, Louis Wolford (Stage Manager).

Front Row: Miss Belle D'Arcy, Mrs. Pauline H. Boyle (Manager), Harry La Cour, John Meehan (Leading Man), Emma Earle, Miss Laura Arnold (Leading Woman), and Maud Blair.

Eugene M. Desmond, after forty weeks with the Poli Players in Hartford, Conn., is now in his tenth week with the S. Z. Poli Players in Washington, D. C., and recently appeared in that company in "Rolling Stones."

The stock company at the Victoria Theater, Chicago, under the management of Frank A. P. Gazzelle, and with Harry L. Minturn as the leading player is proving highly successful. Mr. Minturn opened several weeks ago, his first appearance being "On Trial." Then he came back the second week in "The Fascinating Widow," playing Julian Eltinge's role, and this week he is in "The House of Happiness." "Jerry" and several other plays that are new to stock organizations are underlined.

Reginald Knorr and wife, Eleanore Bella, are in stock at San Angelo, Texas.

Mark Elliston, James Nelson and Ted Woodruff are members of the Chicago dramatic colony, who are with John Prince's stock at Lincoln, Neb.

The Orpheum Players at the Orpheum Theater at Quincy, Ill., include: Edward Williams, manager; Jack De Forrest, Earle Ross, John Juxton, Alfrid Pierce, Bob Thompson, Dick Evans, Margie Garrett, Ving Loring, Bill Remondine, Elsa Grant and Ethelyn Lewis. "In Aragon," was the opening bill. "The Blindness of Virtue" got the biggest business to date.

The Bert Leigh Players at Jacksonville, Fla., appeared to good advantage week May 7-13, in "Her Own Money." The principals were: Maude Hollingsworth, Vernon Wallace, Shirley Marberry, Joseph Remington, Kirsten Forrest, and C. Russel Sage. Mr. Leigh announces a change in bills for several weeks: "Ten Nights in a Bar Room" week May 14-20; "St. Elmo," week May 21-27. The company is enjoying good business.

The McWatters Webb & Co. Players, at Saginaw, Mich., with Mac Melvin, continue to attract large audiences to the Franklin Theater. Their second week was successful with the comedy "Marrying Money." For the third week they gave "Alias Jimmy Valentine" in which Mr. McWatters was Jimmy Mae Melvin as Rose Lane, and Mr. Webb as Doyle, the detective, again convinced the large audiences attending that they had no superiors in those parts. For the present week they present their favorite comedy "A Pair of Sixes," in which the entire company scores so heavily as to seem like an especially selected cast.

This is the second Summer session of this company in Saginaw; socially Mr. McWatters, Miss Melvin and the favorite members of the company are handsomely entertained by the best people of the city. (Waller.)

The Lincoln Players, Lincoln, Neb., in "Under Cover" received a hearty welcome at the opening performance of their second week, and the good business continued throughout the week. Miss Blandick and Mr. Woodruff are rapidly winning a home with the local theatergoers. (V. E. Friend.)

Robert Gleckler, who has been a favorite in the Davis Stock company, Pittsburgh, is at liberty; the company is now on the eve of closing in that city.

Miss Olive Wyndham, an exceptionally clever young actress, is playing a Summer engagement with the Manhattan Players, the Lyceum, Rochester, N. Y. She opened in "A Full House," week May 15.

The Oliver Drama Players opened their Spring and Summer stock season at the Majestic Theater, Dubuque, Iowa, April 14 with Wm. Brady's comedy "Over Night." The company is now in its fifth week at that house, breaking all records for stock in Dubuque. "Within the Law" playing to 16,438 paid admissions.

"Kick In," week May 15. The Roster of the company: Otto Oliver, Manager; Charles Phillips, Jack Robertson, Charles Harper, Monroe Johnson, Paul Griffith, H. Henry, Arthur Cole, Miss Loren Tolson, Miss Alice Wiseman, Miss J. Hill, Miss Glen Porter, and Miss O. Martin. "Damaged Goods," week May 22.

George J. Elmore, late of the Wartburg Stock company, Yonkers, N. Y., is now manager of Poll's stock house in Hartford, Conn. At one time he was an actor in the old Belasco company. His mother was Carrie Belmonte, in her time a noted prima donna soprano. Elmore's predecessor in Hartford was Edward Reilly, who will have a managerial position this summer at the Colonial Stock company, of Cleveland, Ohio. F. Royal Comstock, manager, has issued a very attractive souvenir of the plays. It will be produced during the Summer. The souvenir contains a picture of each player.

## FAREWELLS TO DAVIS PLAYERS

PITTSBURGH (Special).—The offering of the Davis Stock company at the Grand, week May 15, was "Baby Mine," winding up the regular season at this house. Each day during the week was devoted to farewells for the various members of the company. Alice Fleming, leading woman, has gained a host of friends and admirers through her splendid work, and her farewell appearance as Zoie was as commendable as any other role which she has portrayed. Robert Glecker excelled in the role of Jimmy Jinks, and proved a great favorite during his short stay. Graham Velsey, the juvenile, was cast as a police man, and this young actor's work with the Davis company, has also made him very popular here. Mabel Carruthers as Aggie, Ainsworth Arnold as Alfred Hardy, Teris Loring as the laundress, Earl Mitchell as Michael O'Flaherty, Anne Warrington as the Italian mother, and Coates Gwynne and Herbert Denton, completed the cast, an exceptional one.

The Marguerite Bryant Players offered "Mrs. Wiggs of the Cabbage Patch" at the Lyceum week May 15. Mrs. Ed. A. McHugh was delightful in the title role, and Marguerite Bryant was a sympathetic Lovey Mary. Ray Beall as Miss Hazy and L. Rufus Hill as Mr. Stubbins carried off the honors of the comedy work. Edward La Renz was a capital Mr. Bob and Charles Kramer was cast as Billy Wiggs. The Shepherd of the Hills, May 22.

D. JAY FACKNER.

## MOZARTS CLOSE AT ELMIRA

ELMIRA, N. Y. (Special).—The long and successful season of the Mozart Players at the Mozart Theater came to a close with a happy production of "The Vinegar Buyer," May 15-20. Victor Browne was seen in Ezra Kendall's old part of Joe Miller and pleased greatly. Alice Clements, the popular leading woman, displayed her versatility to advantage in the comedy role of Jane Talbot. Nan Crawford was a splendid Mrs. Arlington and Peggy Cameron a chic Mildred Arlington. Harold Salter did well as William Henry Stripe and Jack McGrath was good Walter Talbot. Others seen to advantage were J. Dickerson, Joseph Latham, Harry E. McKee, Alma Rutherford, Gail Truitt, Lee Parks and Henry Boullier. Carle Oltz directed the orchestra with skill and special scenery by Karl Amend added attractiveness. The present season, under the direction of M. D. Gibson, owner and manager of the Mozart, and Harry E. McKee, director, has been the most successful in the history of the house. The company will reopen in August. Triangle pictures will be offered until then.

J. MAXWELL BEERS.

## WILKES CO. SEATTLE

SEATTLE (Special).—"The Law of the Land," May 8-13, was presented by the Wilkes Stock company at the Metropolitan before medium and large audiences, and all the roles were well sustained. Phoebe Hunt and Norman Hackett in the leads, showed their skill and ability in an effective manner. William C. Walsh in the heavy role was effective. Richard Vlavian as Arthur Brockland, Fanchon Everhardt, Antoinette Crawford, Guy Hitner, Stanley DeWolf and others contributed to the success of the performances. The engagement at the Metropolitan closed May 13, the company presented "Really Money" May 15-June 2 at the Orpheum.

BENJAMIN F. MESSEYER.

## KEITH'S BRONX STOCK

Edgar Selwyn's comedy of adventure, "Rolling Stones," was the attraction of the B. F. Keith Bronx Stock company, week of May 15. The Players achieved a pronounced success and played to excellent business. Albert Veese gave an exceedingly clever performance of Buck Ryder and Fred C. House was most successful as Dave Fulton. Albert Gebhardt as Jericho Braden, Edmund Abbey as Fulsom Rice, and Bonnie Hay, seen here altogether too infrequently as Anna Anderson, made distinct hits. Luelia Morey was very amusing as Mrs. Brannigan, and Roma Laure, Walter Marshall, Russell Parker, Geraldine Sloane, William Steele, David Hewitt, Margaret Fielding, Henry Prince, and Theodore Hammerstein contributed effective work. Week of May 22, Frances McGrath will return to the cast in "St. Elmo."

Major Stratford F. Corbett made arrangements with Robert Jannette, resident manager of Keith's Bronx Theater, for the military display and addresses by District Attorney Francis Martin, Supreme Court Justice John M. Tierney, Borough President Douglas Mathewson, and prominent army and navy men during the week to help the National Guard slogan, "3,000 men in 30 days."

IDA C. MALCOMSON.

## MACGREGOR DOFFS HIS MASK

ROCHESTER, N. Y. (Special).—The Temple Players offered de Mille's political drama, "The Woman," for their third week. Grace Huff as Wanda Kelly, Carl Anthony as Hon. Jim Blake, Edwin Evans as Van Dyke, Robert Homans as Mark Robertson, Ralph Locke as Standish and Teresa Dale as Mrs. Robertson handled the main roles effectively. Others were Forrest Orr, Ralph Klein, Cyril Raymond, George Woodthorpe, Bob McClung and S. K. Fried. Week May 22, "Too Many Cooks," first time here.

Edgar J. MacGregor, who is directing the Manhattan Players for their fourth season of summer stock at the Lyceum, sprang a surprise this week when he admitted that he was co-author with Fred Jackson of the farce, "A Full House." This has been kept dark on account of Mr. MacGregor's desire to be known only as a director. Mr. MacGregor is a Rochester boy and one of the foremost directors of the stage, having directed "A Pair of Sixes," "A Full House," "The Little Shepherd of Kingdom Come," "Rachel" with Mme. Kallie, "The Spitfire," and has been associated with numerous other productions and well known players. Miss Oza Waldrop, his wife, plays leads and ingenue parts. She has appeared in numerous Broadway productions.

B. HENRY LEFFINGWELL.

## FLORENCE RITTENHOUSE'S TRIUMPH

BALTIMORE (Special).—It remained for the Poll Players at the Academy to signalize themselves by offering for the first time in Baltimore a performance of Hubert Henry Davis's "Outcast." Florence Rittenhouse has done so many things well that we looked forward with keen pleasure to seeing her conception of Miriam. Her performance was an individual triumph. It was the most brilliant bit of acting seen in stock here in many months. It was easily discernible that the role had been given conscientious study, and no little attention to detail both in manner of costuming and stage business. Mr. Buhler had Charles Cherry's role, but we regret to say that while he gave a smooth performance, his work rather fell short of what we expected by his past performances. The staging was good. This week Miss Rittenhouse again appears as a "star" in Billie Burke's "Jerry." The present week will conclude the Poll Players' season in Baltimore, as the engagement has not proven as successful as was expected.

I. B. KREIS.

## HATHAWAYS CHANGE SPOTS

BROCKTON, MASS. (Special).—The Hathaways Players for the final week of the season, May 15-20, produced the farce, "The Third Party," to large and pleased houses. Julian Ned as Hilary Chester, gave a good comedy portrayal. Ruth Lechner in the role of Rosamond Gaythorne, the dancer, proved her versatility, giving an excellent characterization. Herbert De Guere as Christopher Pottenger, M. P., furnished some clever comedy. Kathleen Barry, as Mrs. Pottenger aided in the fun making, doing fine work. Walter Bedell, John B. Whiteman, Lewis Brems, Forrest Abbott, Marion Chester, Leah Jayne and Lena Rivers in their respective roles furnished excellent support. The farce was well staged under the direction of William H. Dineck.

The Hathaway Players opened an indefinite season at the Park Theater, Taunton, in "Under Cover," week May 22.

George Noland Leary, juvenile, closed with the company May 15, leaving immediately for Hollywood, Cal., where he will work in the Nestor comedies for the Universal Film Co. Forrest Abbott, who has been stage manager during the season is deserving of praise for his good work.

W. S. PRATT.



MISS BARBARA WATKINS

## MISS BARBARA WATKINS

Louisville Society Girl in Amateur Theatricals,  
Strikingly Resembles Julia Marlowe

Louisville, Ky. (Special).—Miss Barbara Watkins, whose picture is given herewith, bears a marked resemblance to Mrs. E. H. Sothern (Julia Marlowe) not only in appearance but in her acting. Miss Watkins is a talented amateur of this city. She played the role of Katherine in the production of "The Taming of the Shrew" by the senior class of the Girls' High School under the direction of Mr. Boyd Martin, assistant dramatic editor of the Courier-Journal and instructor of dramatics in the University of Louisville. "The Taming of the Shrew" was given in Louisville on the evenings of April 14-15 and the afternoon of the latter date, with two casts, one played the evening performances, the other the matinee. The occasion was the beginning of the Shakespearean tercentenary, which ended with a pageant in Central Park May 6.

Miss Watkins is prominent in the social circles of Louisville and in amateur theatricals. She is the niece of Mr. Bruce Haldeman, president of the Courier-Journal and Times Company. The Courier-Journal in its criticism of the play mentioned said: "Throughout the entire production one outstanding thing was the lack of polish and that—the usual lag and drag of an amateur production. Two things were responsible for the end of the show within two hours—the fact that Director Boyd Martin, who had complete charge of the production, especially arranged the text of Shakespeare's comedy to suit his purpose and the occasion and that he infused into the members of the two casts the pep' necessary to successful production."

The University of Louisville Players on the evening of May 11 presented at Macaulay's Theater "Mice and Men" for the benefit of the building fund of their proposed Little Theater. The production was made under the stage direction of Mr. Boyd Martin mentioned above. The Evening Post said that it bore the closest resemblance to a high-class professional presentation and may amateur production ever witnessed in Louisville. The Times said that the entire performance moved with the smoothness of a professional production and was due in a large measure to the skillful coaching of Boyd Martin. The Courier in headlines announced the morning after that "Mice and Men" was a "huge success." The last act setting a garden, with an old English cottage at one side and with blossoms of many hues climbing over rustic arbors and latticed windows furnished a beautiful climax to the play. This scene was designed and built by R. L. Wayne, a student in the college, who also played Sir Harry Trimblestone.

## GOSSIP

The Temple Players closed their season at the Temple Theater, Ft. Wayne, Saturday, May 21, after a very successful season, under the management of Mr. Frank Blomer. They have had a continued run of over forty weeks, and expect to return in the early Fall. Frank Gallagher, leading man, has left the profession to accept a commercial position. Mr. Jack Crosby and wife (Miss Olive Blakely) left for their home at Rock Hall, Md. They will tour through in their auto.

## Frank Howe, Jr.

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## BAINBRIDGE, MINNEAPOLIS

MINNEAPOLIS (Special).—A record that has never been equalled in local stock circles was recorded by the production of "On Trial" by the Bainbridge Players at the Shubert. Lee Baker, who played the role of the prisoner in the Chicago company, and five others of the road company, Charles Reigel, Hal Mordaunt, William Grainger, George Miller and Maxine Hodges were brought from New York for the production while the local company played the other roles. So successful was the presentation that the Shubert was filled to capacity at every performance for two weeks, extra matinees being necessary. The entire company was taken to St. Paul while the Fisher Players, of the St. Paul Shubert with Florence Stone as leading woman, replaced them at the local Shubert for the week in "Nearly Married."

The "On Trial" performance was the smoothest and best balanced stock performance ever seen here. The experiment of importing six members of a touring company was a notable experiment. Edith Evelyn appeared to great advantage as the wife. Members of the local stock company who assisted were Joseph Hollicky, Kenneth Bradshaw, Eugene Shakespeare, Louise Farnum, Pete Raymond, Marie Gale, W. S. McWade, William Donovan and Dave Marlow. Tom Blanchard, the carpenter with the touring "On Trial" company, came on from New York in advance and supervised the building of the elaborate production.

The engagement of Lee Baker and Edith Evelyn was for the "On Trial" engagement only. The local company returned to the Shubert May 14 with "Cameo Kirby" as the bill. Several new faces were seen, including Walter P. Richardson, the new leading man; Carolyn Gates, the new leading woman; Frances McLeod, who returned to play second business, and Pierre Watkins, who replaces Eugene Shakespeare as the juvenile. The new people were cordially welcomed. Hal Mordaunt and Charles Reigel were held over for the week's bill. "Kick In" follows.

CARLTON W. MILES.

## FORTY WEEKS AT DES MOINES

DES MOINES, Ia. (Special).—A Full House" at the Princess, week May 14, was one of the best comedies of the season if applause counts for anything. Robert Hyman, Fay Bainter, Mrs. Morrison, Wm. Forestille, Robert Brister, and the entire company are seen to advantage. The Princess season closes, 27, today. After forty weeks of very hard work and much praise must be given the players and to Elbert and Gitchell and Director Priestly Morrison for the number of clever plays and musical comedies that have been presented this season. It is remarkable the way business has been at this popular play house—each week seems to be bigger and better than the preceding.

A. KAUF.

## BLEECKER, ALBANY, "KICK IN"

ALBANY, N. Y. (Special).—The Bleecker Stock Players, for the third week of their engagement at Harmanus Bleecker Hall, May 15-20, offered an exceedingly worthy presentation of "Kick In" to full capacity audiences the entire week. Miss Sue MacManamy and Edward Everett Horton in the leads again demonstrated their capabilities as finished artists, both winning an ovation for their very clever work. The supporting cast was evenly balanced, and a well rounded out performance resulted. Individual hits were also scored by Frank E. Jamison, who was well placed in the role of the police commissioner, Grace Hayle, Flo Murray, Frances Murdoch, Arthur Vinton, Howard Shope, and Miss Ruth Perry, a new member of the company who made a splendid impression. The scenic equipments were notable good. "The Man on the Box," May 22-27.

GEORGE W. HERRICK.



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## LIGHTS OFF AT NORTHAMPTON

NORTHAMPTON, MASS. (Special).—The Northampton Players, who wound up with the usual accompaniment of flowers, speeches, gifts, final entertainments, etc., May 6, had a notable closing month, following "Hamlet" with "The Servant in the House," "Along Came Ruth" and "The Importance of Being Earnest." The evening of April 29 a demonstrative farewell was given to William Pringle, William Powell, Meta Gund and Mary Coates, the first three of whom left to join Miss Bonstelle's Buffalo company, where Arthur Allen had already gone. Both artistically and financially the season has been emphatically successful. The average weekly attendance, not including the last two weeks, has been 3,681. The play drawing the largest attendance—5,726—was "Rebecca of Sunnybrook Farm." Several popular members of the company, James Rennie, leading man; Robert Ames, Frances Goodrich, Thomas Swem, Mary Coates, and Julia Taylor, last season's leading woman, appeared in Northampton May 18 in the new play by Clayton Hamilton and A. E. Thomas "Thirty Days."

May 1 the Northampton Players defeated a team of doctors, clergymen and lawyers at a baseball game on the Driving Park. The game netted over \$400 for local charities. Bertram Harrison and Jessie Bonstelle have been unanimously re-elected by the trustees of the theater as managers for another season. In their speeches on the closing night Mayor Feiker and President Burton, of Smith College, both of the Board of Trustees, paid hearty tributes to the work of these directors in the four seasons that the municipal company has been established here.

MARY K. BREWSTER.

## NEW STAR IN RICHMOND

RICHMOND, VA. (Special).—A new star with the Price Players, in "Under Cover" at the Academy of Music, week May 15-20, was Catherine Proctor, and she succeeded in winning the favor of the Richmond theatre-going people, completely. Viola Leach, who has been very successful on the Pacific Coast for two seasons with Lillian Russell, and Joseph Brooks and the Alcazar company in San Francisco, joined the Price Players here and is fast gaining popularity. Other new women members of the Price Players to make their first local appearance in "Under Cover" are Olivia Lowe, formerly in Clyde Fitch's comedies, as a smart woman of fashion, and Maud Kent, in an eccentric comedy part. All the favorites of the previous bill of the Price Players are retained. The characters in "Under Cover" herewith given in the order of their first appearance: James Duncan, Mr. Arthur E. Hohl; Harry Gibbs, Mr. Louis Haines; Peter, Mr. Alfred Atfield; Daniel Taylor, Mr. W. A. Whitecar; Sarah Peabody, Miss Maude Kent; Ethel Cartwright, Miss Catherine Proctor; Amy Cartwright, Miss Mona Kingsley; Michael Harrington, Mr. Pacie Ripple; Lambert, Mr. Charles Borah; Nora Rutledge, Miss Viola Leach; Mrs. Alice Harrington, Miss Olivia Lowe; Monty Vaughn, Mr. William L. Nolte; Steven Denny, Mr. Richard Dix. "The Woman in the Case," May 22-27.

Regular musical comedy divided the week at the Lyric. Gilt-edge vaudeville delighted large audiences afternoon and night, May 15-16-17, and "The Sunny Side of Broadway" attracted capacity houses, May 18-19-20. After each show the usual good motion picture exhibits, including the latest releases of the Selig-Tribune service were shown. The Strand and the Little Theatre are doing well under new management; all motion picture houses are playing to capacity.

NEAL AND McCONNELL.

## LINCOLN PLAYERS, UNION HILL, N. J.

If one is to judge future performances by the manner in which the Lincoln Players, Union Hill, N. J., presented Owen Davis' "Sinners" it would seem as though John R. Starck had finally hit upon the right combination of players to give Jersey theatre-goers the best in theatrical entertainment. Headed by Seimar Jackson and Betty Brice, both artists of exceptional ability, this company is becoming more popular every day. The supporting cast includes Howard Sidney, Edward Nannery, Patsy McCoy, Walter Connolly, Anne Lockhardt, Olive Murray, Desiree Stempel and Florence Beresford. Commendation is due to the scenic artists, Russell C. Senior and Harry Gerken, and John Gordon, assistant stage director, for the artistic setting which have characterized productions at this house. The company is under the direction of Edwin H. Curtis.

E. A. GREWE, JR.

## "XANTIPPE," FISHER, ST. PAUL

ST. PAUL, MINN. (Special).—Believe Me Xantippe" was given by the Ernest Fisher Players at the Shubert May 14-20. Molly Fisher never appeared to better advantage than as the vivacious Dolly Kamman. Dwight Meade as George McFarland, Frederic Van Rensselaer as Simp Calloway and Duncan Penwarden as Buck Kamman gave their customary excellent delineations, excellent not alone as to acting but also in make-up. It would be a difficult matter to find any one funnier than Earl Lee as Wren Rigley. Agatha Brown, assisted by a blond wig, scored decidedly in a character bit, Violet. Valuable assistance was given by Agnes De Lane, Robert Russell, Carleton West and B. T. Blake. "A Little Brother of the Rich," May 21-27.

JOSEPH. J. PEISTER.

## ON THE ROAD IN KANSAS

The Hazelton Players, after a successful season in Kansas City, opened in Salina, Kas., May 17, and Hutchinson, Kas., May 22. Mrs. Gertrude Wagner-Gaume has surrounded Ruth Hazelton with a capable cast of principals and strong chorus. W. A. Salroy is the dramatic director. Mrs. Wagner-Gaume personally directs the members and chorus, which assures above the ordinary performances from that angle.

The company, a combination dramatic and musical comedy one, will present among other bills, "Three Twins," "Forty-five Minutes from Broadway," "A Bachelor's Romance" and "Don't Lie to Your Wife." Feature specialties, from the musical comedy part of the company, will be used during the dramatic performances. Ruth Hazelton is featured, she appeared with Edith Wynne Masterson in "The Pied Piper," the Frank Dudley Stock, at Galveston, Texas; the Princess Theatre Stock at Houston, Texas, and with Meta Miller in Kansas City and Milwaukee. Mrs. Gertrude Wagner-Gaume is manager and business director. The company includes, besides the three mentioned, Harry Wharton, Bernice Brown, Hollis E. Rouse, Veina Morgan, Freddie Pond, Lawrence Barnes, V. LeVerne Watkins, Lee Johnstone, Johnny Pringle, Bess B. Seely, Clorine Thayer, LeVerne Vertrees, Peggy Pendleton, Mrs. Harry Jackson, Nellie Jackson, Pauline Jones and Flynn & McLaughlin. Mrs. O. C. Boone and Mrs. J. Morgan will have the wardrobe in charge. Harry Jackson will be in advance.

## MEEHAN, FALL RIVER

FALL RIVER, MASS. (Special).—Savoy: The John Meehan Players, so far the best stock production seen here, did better than ever week May 15-20, when "The Story of the Rosary" was presented in a manner that gained them great praise from press and public; the stage settings and effects added much to a performance that was well nigh perfect. John Meehan as Paul Roman received many curtain calls. Laura Arnold shared with Mr. Meehan the honors. Harry La Cour scored a big hit as Peterkin. J. Irving Southward made a most excellent Prince Von Sabran. Esther Howard made an ideal Wilhelmina. The Colonel Hildebrand of J. K. Hutchinson was played with distinction. Doan Borup, Louis Wolford, John M. Washburne and Bernard Steele were well cast. Belle D'Arcy played the Mother Superior with much feeling. Chas. A. Blackford made his first appearance with the company, 15. The stage settings reflected great credit on Bernard Steele, director; Louis Wolford, stage manager, and Fred Wolf, the carpenter, while the scenery by Nicholas Yellenti was worthy of attention. Fine performance, large attendance. "The Old Homestead," May 22-27. W. F. GEE.

## JEFFERSON PLAYERS, AUBURN, N. Y.

AUBURN, N. Y. (Special).—Feiber and Shen presented the Jefferson Players for a season of Summer stock at the Jefferson, opening May 15 with "Under Cover," which was well patronized all week, and the company promises to prove very popular. J. M. Brennen, well liked by Auburn theatergoers, has returned as house manager for this engagement. Roster: Horace Taylor, Robert Robson, William Jones, Elmer Buffham, Georgette Leland, Sezette Gordon, Eleanor Flowers, Chauncey Causland, Frank Peck, Jean Archibald, Estelle Morton, Gordon Gunnin, Walter W. Shuttleworth, Thomas V. Morrison, and Stage Director Jack White. "Seven Keys to Baldpate," May 29, 1916. J. HENRY KERK.

## CHANGES IN POLL CO

Carl T. Jackson, the popular second man of the Poll's Hyperion Players, New Haven, Conn., closes a successful season of forty weeks Saturday, May 20, and opened the following Monday at the Poll stock in Hartford, Conn., for the summer. Mr. Jackson has been re-engaged for the Hyperion Players for next season, his versatility and ability having been afforded the highest praise by both the press and the public. Charles Carver, leading man and playwright, also of the Hyperion Players, has been transferred to open Monday with Poll's Springfield company.

## OLIVER, "TO-DAY," DUBUQUE

DUBUQUE, IA. (Special).—Otis Oliver and his players offer for the first time in Dubuque Broadhurst's domestic drama, "To-day." This makes the eighth week for the Oliver Players at the Majestic Theater in the key city of Iowa. "Damaged Goods" last week breaking all records; an extra matinee was given on Friday. James Monroe Johnson, scenic artist, has closed with the Pathé Company at Douglass, Ariz., and joined the Oliver forces last week.

Present indications offer the Oliver company a long Summer run at Dubuque. "The Lure" was repeated three days by special request.

OLIVER.

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E. J. RICE BURNED TO DEATH

ALBANY (Special).—Edmund J. Rice, an acrobat and comedian and a member of the vaudeville team known as the Rice Brothers, was burned to death in his barn at his country home in Greenwich, N. Y., last week.

It appears there is considerable mystery attached to the affair, according to a statement by N. E. Rice, of Albany, who is a nephew of the dead acrobat and who is determined upon a thorough investigation of all the facts surrounding the death of his uncle.

The fire was discovered at 6 o'clock in the morning and after it was extinguished Rice's body, half consumed by fire, was found among the ruins. The origin of the fire is not known.

Mr. Rice began his professional career as a leaper with the leading circuses, he afterward formed a partnership with Leonard Primrose, appearing in an acrobatic act widely known on the variety circuits. The act, being set as a Chinese laundry with the clothes lines represented by three horizontal bars, Rice was the Chinaman and his partner appeared in a rube character. A few years ago Rice retired from the stage and has lived at his farm in Greenwich.

G. W. HERRICK.

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FIRST TIMER A WINNER

"A Brazilian Honeymoon" in New Haven—  
 Two Products in Hartford

NEW HAVEN (Special).—"A Brazilian Honeymoon" was presented for the first time on any stage at the Shubert Theater, May 11, before a large and enthusiastic audience. The scenes of this new musical production are laid in Rio de Janeiro and in Stockholm. Marguerite Namara, formerly in "Alone at Last," played the leading role and was supported by Dolly Castles, Marion Ballou, Raymond and Caverly, Clifton Webb, Louis A. Simons, Hal Ford, Philip Dunne, Frances Demarest, Betty Collier, Jeanne Caffrey, Kathleen George, John Goldsworthy and others. The plot is interesting and the music tuneful and pleasing. Engagement at Shubert for three nights and play then moves to Boston for indefinite run. Apparently the genius who assembled the Opera Players had an eye for artistic things. Mrs. Herbert Parsons has given Hartford a company which it well deserves. Charles Sinclair, stage director, and Ross Mobley, the musical conductor, also deserve credit. There are about forty members in the entire company. Week May 22. "A Waltz Dream."

HARTFORD, CONN. (Special).—The Opera Players presented "The Firefly" at Parsons' Theater week May 15. All members of the company did wonderfully well and the audiences were very enthusiastic. Florence Webster acted the title role. She was very popular in Hartford because of previous appearances and she won the hearts of the audiences completely in "The Firefly." Forrest Buff of "Chocolate Soldier" fame; Roger Gray, and Louise Mink did work of the highest order and all responded to numerous and enthusiastic encores. Sylvia Thorne, Madeline Mitten, and William Proutie also deserve great credit.

In "Waltz Dream" Jimmy and Polli week May 15

played to large audiences. It will be seen in New York next season and the present production

was in the nature of a tryout, although

James Crane was well suited to the title role.

End May Jackson was charming as a stenographer. Nita Bristow again proved her ability as

a comedienne in a very difficult part. J.

Irvine White also deserves special mention

other in cast quite satisfactory.

Edwin Reilly is no longer manager of the company. Mr. Reilly was popular in Hartford and

although here but a short time, his departure is

regretted. Mr. Elmore, the new manager, is

very capable and has had wide experience.

SEYMOUR WEMMUS SMITH.

BOSTON  
 Summer Attractions On, and More to Come  
 —Personal Notes of Interest

BOSTON (Special).—"A Brazilian Honeymoon" has caught on. It turned out to be less an operetta than was expected by reason of its Viennese origin. Rather, it is a typical "Summer show," with many interpolations of ratiocine pieces, and with the comedy largely furnished by the vaudeville turns, notably that of Raymond and Caffrey, Marguerite Namara, Frances Demarest, John Goldsworthy, Hal Ford, and Clifton Webb, head a clever company. The piece will stay here well into the Summer, and will go to New York early in the new season.

The other current musical play, "Princess Pat," will also be with us for some weeks to come at the Park Square. And John Craig's company at the Castle Square—which is doing

"Girls" this week and "The Old Homestead" next—will keep that house open through June. When these three theaters close, the outlook for Summer theatrical fare will be meager.

Nothing has yet been heard of the Summer stock that under one management or another has been with us annually for some years past, notably at the Colonial. At that house, "The Birth of a Nation," having another prosper

ous run, at a reduced price, "Ramon's

the new film play, has taken the Colonial over

to the movies for the time being.

At the end of the present week of Ethel Barrymore in "Our Mrs. McChesney" the Hollies will close for the season. It will also mark Miss Barrymore's last appearances in the past. The engagement has been a notably successful one.

The Friars' Frolic, on June 7, will be held at the Boston Opera House.

Mimi Agnelli has lived in Boston for a year or more, and has assiduously studied English. Now she is looking for a suitable play in which to make her English speaking debut.

William Lawrence has been specially engaged by John Craig to play Josh Whitcomb in "The Old Homestead" at the Castle Square next week.

If the necessary passports are forthcoming, Mary Young intends to go to Europe this summer to administer the Mary Young Fund for French and Belgian war orphans, and possibly to continue the tradition in her family of war

service.

A new comedy by Carlyle Moore—author of "Stop Thief!"—is in prospect at the Castle

Square.

FORREST ISABEL.

BROOKLYN MANAGER'S THANKS

Low Parker, manager of the Grand Opera House, Brooklyn, the past season, has to say the conclusion of the regular stock season at the Grand was coincident with his retirement from the management of the house, and he wishes to thank with all sincerity the kindly people who packed the theater and gave him such a substantial testimonial Sunday evening April 16, and also to extend the best of wishes and

warmest thanks to his splendid stock company and the volunteers who gave the performance with such perfect success. He furthermore states that he will have in Brooklyn in the coming season a new stock company consisting of many of the old favorites and some new faces. Don't notice

he will be given of time and incentive as that his old subscribers from the Crescent and the Grand will have time to renew and welcome their long-time favorites.

WORCESTER, MASS.

WORCESTER (Special).—Worcester Theater

May 8, 9: William H. Crane, Thomas W. Ross, Maclyn Arbuckle, Amelia Bingham and Edith Taliarfero in "The New Henrietta," delighted

fair-sized houses. William Hodge in his own comedy, "Fixing Sister," May 11-13. The Worcester Theater closed week May 15 with

"The Battle Cry of Peace."

Grand May 8-13: Poll Players in "In Walked Jim." William H. Sullivan replaced David Herbin as leading man. Mr. Sullivan made his first appearance with the Players in "Back Home" two weeks ago. Miss Jess Raen in leading lady, "Sinners" with Lotus Robb in the leading female role, May 22-27.

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# VAUDEVILLE

FREDERICK JAMES SMITH—Editor



## Willard Mack Presents Himself in "An Eye for an Eye"



Unity, N. Y.

MARION WEEKS.  
The Charming Little Singer Is at the Palace This Week.

HOW many times has the butler entered the darkened library of the palatial New York residence and pressed an electric button in the wall, thereby illuminating the family footlights? The count baffles comprehension.

### Mr. Mack and the Hypodermic Needle

Willard Mack utilized this so-called "dark stage" method of centering an audience's interest in his vaudeville offering, "An Eye for an Eye," in which he presented himself at the Palace.

Mr. Mack, too, once more introduced the man who is devoting his life to the quest of vengeance. This time he is a physician bent upon wiping out a wrong done to his sister. He has located the guilty man as a wealthy New Yorker, whose honest young wife is engaged in charity work. So he takes a house opposite and awaits developments.

The wealthy man's wife is taken ill, and the doctor-in-search-of-blood is summoned. He sends the young woman to bed, and faces the husband. Then he recites the story of his sister, and intimates that death is waiting. Hubby cringes, and suddenly draws a revolver. There's a fight. The doctor overpowers his man, and binds him to a chair. Then the physician pleasantly enlightens his victim, "I'm going to kill you, but I shall escape." At which he prepares a hypodermic needle, and jabs it into the man's ear. There are convulsions, and the body grows still. He picks up the man, takes him to the door, and drops him crashing down the stone steps. Then he summons the servants. "Your master slipped on the steps as I was leaving. His neck is broken!"

"The missus?" exclaims the butler.

"I'll tell her." Curtain.

"An Eye for an Eye" is too grawsome for healthy consumption—just a feverish idea distorted to make tense vaudeville drama. Life, to Mr. Mack, seems just a series of sudden deaths, life long revenges, revolvers, and hypodermic needles. Not that the playlet lacks a certain interest. But it is nothing but unreal and far-fetched luridness.

Mr. Mack plays the physician in his usual repressed way, while William L. Gibson is the cringing husband. Constance Molyneaux is not suited to the role of the serious-minded wife.

### Nora Bayes Finds a Partner

Along with her "return by popular demand" to the Palace, Nora Bayes presented a new variety partner, one Edmund Goulding, baritone. More about Mr. Goulding later.

Whatever we think of Miss Bayes's lack of discriminating in songs, we admire the fearless way she tries varied kinds of numbers. For one of her new songs, Miss Bayes, in an embroidered kimono,

was disclosed kneeling upon a cushion. And she sang of an up-to-the-minute Madam Butterfly, a maid of the new Japan, with a tendency toward syncopation.

Again Miss Bayes appeared in a dainty hoop skirted white frock to sing of a woman—"old and gray"—in Maryland. Her son is starting for Mexico and she invokes thusly:

"You're all I've got,

But be Johnny on the spot;

For Dixie and for Uncle Sam."

Then it was that Miss Bayes introduced her discovery. Mr. Goulding, by the way, had offered a single earlier on the bill. Miss Bayes started to sing one of his numbers, Mr. Goulding suddenly dashed from the wings to mimic an impromptu protest and cross-fire repartee resulted. After which they did a duet, "Susie."

The audience hugely liked the touch of novelty. So much that Miss Bayes made a reassuring speech: "I wish to seriously announce that I'm not going to get married again."



Photo by Count Jean de Strellets.  
MISS, BELLE STORY.  
Returned to Vaudeville This Week at the Brooklyn Orpheum

### Edmund Goulding's Debut

Mr. Goulding's earlier appearance on the bill as a single wasn't nearly as successful as his debut with Miss Bayes. He was exceedingly nervous, his programme of songs was badly selected, and the whole offering lacked distinctness. Goulding is a stockily built young Englishman, with a broad accent (i. e., the ability to pronounce *clerk* as *clark*), and a tendency toward Norfolk tweeds. He has a rather likeable way with him, and a voice that sounds promising. He simply lacks material.

Goulding had the able assistance of Hector McCarthy, Craig Campbell's accompanist, at the piano. Vaudeville has no better pianist than Mr. McCarthy.

"The Bride Shop" played another return date at the Palace. Just what justifies its long existence isn't clear. Utterly conventional of book and music, mediocre of presentation, and featuring the parade of an unprepossessing chorus in negligee, it is exceedingly dull. Andrew Toombs remains the comedian who wins the girl from the fake English nobleman. He still introduces a pink something-or-other as a B. V. D.'s wife.

For her return to the Palace, Violet Dale added Trixie Friganza to her repertoire of impersonations. It doesn't equal her other bits, getting over largely on the lyrics of the wedding number. Miss Dale ran through the taxing routing, which ranges from Leslie Carter as Zaza, and Anna Pavlova in "The Dragon Fly" to Alla Nazimova in "War Brides."

Ernest R. Ball has a healthy, likeable vaudeville personality, along with an ability to corner the ballad-writing market. He presented a bit of philosophy acent femininity in "There's a Little Bit of Devil in Them All," and introduced a variation (not by himself) of the old week-on-each-one-of-them joke in "I Sent My Wife to the Thousand Isles To-day." Old but tuneful enough to get along during the hot months.

### Another Glimpse of the Harem

At the Colonial Brother St. Denis presented a rather elaborate Oriental dance offering, "The Nizam's Court Dancer," in two scenes. The production is hinged together by a slender story, of a seductive dancer who wins away the post of favorite from a fair harem. Vanda Hoff dances as the successful nominee, while Betalo Rubio is the deposed danseuse. Four members of the nizam's own Midnite Frolic cavort neutrally for both dancers.

The specialty is given a sort of Maxfield Parrish setting, disclosing a terrace with sunlight glowing upon the distant domes and minarets of the palace. Black velvet hangings form the immediate background. Otherwise the offering leaves no lasting impression. The efforts of the Hindu players to act are particularly damaging to any semblance of illusion. And they should not be allowed to speak.

Gladys Alexander and Vivian Murray have a rather odd little skit, "Broadway Love," aint the form of affection known to the White Way.

Miss Alexander and Miss Murray play hard-working chorus girls at eighteen per. They are maintaining a little apartment, which at the Colonial, looked like the bridal suite in the Grand Hotel at Kankakee. It develops that the younger chorine is infatuated with a certain gay young chap who, unknown to her, married and deserted her friend several years before. A chance telephone conversation, overheard by the other, reveals the gentleman in his true colors. "Gee, to think we both picked the same lemon," sobs one, while the other remarks, "The last honest man left this world when Abraham Lincoln died."

It is a slender little duo-logue of the land of Childs's butter cakes, hall bedrooms and electric signs, where, as Conrad Aiken puts it in "Turns and Movies":

"riddles quavered in cafes,  
And niggers clogged in cabarets,  
Ah, this was life, this hurrying flow,  
This irresistible come-and-go!"

(Continued on page 18)



Watts, N. Y.  
MRS. THOMAS WHIFFEN,  
Now at the Royal Theater in Edgar Allan Woolf's "The Golden Night."



Gardner and Co., Brooklyn.  
GEORGE ROBINSON.  
Who Will Again Conduct the New Brighton Theater.

### THE WEEK IN REVIEW

(Continued from page 17.)

Another surprise playlet and not an oil is "Three in One," Sidney M. Tatton Hirsch's effort to duplicate his neat "kick" sketch, "The Passion Play of Washington Square." Mr. Hirsch calls it "a satire on the surprise play." Be that as it may, Douglas J. Wood presented the offering at the Colonial.

The first half of "Three in One" shows how a disappointed lover suddenly breaks in upon a bride and groom on their honeymoon evening. The bride really loves the rejected gentleman. Suddenly the playlet is interrupted from the main aisle by a man who calls himself the official Keith censor. The players beg for another chance and try a second version of the sketch.

#### A Surprise Sketch That Misses Fire

In this the bride, getting rid of her husband for a few moments, receives the rejected lover for the last time. Just as he leaves, a burglar enters the room and kills the bride. The thief is captured and proves to be the censor in disguise.

This curious mix-up ends when the actors advance to the footlights and crave the indulgence of the audience. At the same time, they intimate that they have a third version—with music.

"Three in One" is competently played by Ethel Remey as the bride, Herbert Standing, Jr., as the groom, and Mr. Wood as the rejected lover. But it simply fails by the wayside. Mr. Hirsch loses his audience when he first reveals the fact that he is not serious. It is one thing to put over a surprise at the final curtain and quite another to do it in the middle of a sketch.

The breezy and entertaining Marie Nordstrom has varied her "bits of Acting." For instance, at the Colonial she burlesques the single monologuist—seemingly Beatrice Herford—in "Friendly Chatter."

Then she donned tortoise-shelled eye-glasses and offered an elaborate bit, "Twentieth Years from Now." Here she sits at an office desk, personifying the business woman of the future. Enter an effeminate youth, purse swinging from his arm, in quest of a position as stenographer. The business woman questions him. "What pretty hair you've got?—do you live home?—can you work nights?—how about to-night?" If you can endure the presentation of femininity on the stage, you may find this amusing.

P. George, "the musical chef," has what they term a novelty musical turn. In a setting indicating a kitchen, Mr. George produces a cornet from a ham and a violin from a leg of lamb, plays a saxophone solo upon a roast pig and discovers a clarinet in an umbrella. The merit, we must admit, lies largely in the way George produces his instruments—not in what he does with them afterwards.

### COMING HEADLINERS

WEEK OF MAY 29.—*Palace*, Irene Franklin, Laura Nelson Hall and Company; *Colonial*, Tempest and Sunshine, *Farber Girls*; *Royal*, Connolly and Wenzel, Joe Cook; *Orpheum*, Craig Campbell, Mrs. Thomas Whiffen and Company, Nonette; *Bushwick*, Ellis and Bordoni, Morton and Moore; *New Brighton*, Willard Mack and Company, Vanda Hoff and Company; *Henderson's*, Nonette, Smith and Austin.

WEEK OF JUNE 5.—*Royal*, Britt Wood; *Bushwick*, Florence Nash and Company, Sarah Padden and Company; *New Brighton*, Adelaide and Hughes, Alan Brooks and Company; *Henderson's*, Dooley and Ruge, Payne and Niemeyer, Doraldina's *Hawaiians*.

## BRANDON TYNAN IN IRISH PLAYLET; LOU-TELLEGREN FOR VARIETIES

Josephine Victor and Edwin Arden as Co-Stars in Sketch—  
Scott Welch Joins Emma Carus

Brandon Tynan, who closed in "The Melody of Youth" at the Criterion Theater last Saturday evening, plans to invade the varieties. Mr. Tynan has an Irish playlet which he will present in the two-a-day. M. S. Bentham is arranging an early opening for Mr. Tynan.

M. S. Bentham is laying out a vaudeville route for Lou-Tellegren, last seen in New York in "A King of Nowhere." If negotiations go through, Mr. Tellegren will be seen at the Palace within a few weeks in a romantic playlet as yet unnamed.

Negotiations are now in progress for the appearance of Josephine Victor, last seen in "Just a Woman," and Edwin Arden as co-stars in a sketch, described as of unusual dramatic vigor. Vaudeville arrangements are now in the hands of M. S. Bentham and an early opening is highly probable.

Scott Welch is entering vaudeville as co-partner with Emma Carus. Mr. Welch was last seen in "Oh, Oh, Delphine," "The Pink Lady" and "Sweet Sixteen" and he appeared with Miss Carus in George M. Cohan's "Forty-Five Minutes From Broadway." Alf T. Wilton will direct the Carus-Welch tour.

Harry Kelly, late of "Watch Your Step," is to make a brief summer vaudeville tour with his near-famous dog, "Lizzie." Mr. Kelly will be assisted by Marjorie Bonner and Alf T. Wilton will direct the tour.

#### Melville Ellis Denies Split

Melville Ellis emphatically denies the published statement that he intends to sever his vaudeville partnership with Irene Bordoni. Mr. Ellis states that the report of a split is absolutely without foundation. Mr. Ellis and Miss Bordoni are appearing at the Colonial Theater this week and they will play the other Greater New York houses immediately.

Charles Grapewin, at present playing "Poughkeepsie" in the varieties, plans to use a dramatization of a recent short story published in *The Red Book*. He has secured the dramatic rights.

When "Justice" closes at the Candler Theater for the hot months, Lester Lonnegan, who plays the counsel for the defense, will play a limited season in vaudeville.

Joe Hart produced "Mother Love," with Louise Beaudet in the stellar role in Elizabeth, N. J., on May 15. It is a story of Russia, with secret police, villainous counts and Siberia as principal aids of the plot. Directly it tells of the efforts of one Count Sergius, chief of police and murderer of his wife's first husband, to railroad his son to Siberia. Miss Beaudet is supported by William Balfour and John Blake.

#### Whitford Kane in "Lonesome Like"

Whitford Kane, who played Willy Mosso, the bashful bridegroom in "Hobson's Choice," is preparing "Lonesome Like," the Lancashire comedy-playlet by Harold Bridgehouse, for an early vaudeville production. The playlet was given for special performances at the Bandbox Theater last season, with Mr. Kane in the leading role.

Claude Gillingwater has closed his season in "The Decision of Governor Locke" and will return to his former vehicle, "Wives of the Rich," for a few weeks. Mr. Gillingwater will be supported by Edith Lyle and the original cast under the direction of Alf T. Wilton.

Isabell D'Armond's new act was not ready for showing at the Alhambra last week and Emily Hooper and Joseph Herbert, Jr., substituted.

Howard Thurston, the magician and successor to Kellar, may play a few vaudeville dates during the summer under Alf T. Wilton's direction.

Lyons and Yosco have split after an eight years vaudeville partnership. Bob Yosco is leaving the stage, while George Lyons will be seen in a new act.

Robert Emmet Keane and his wife, Muriel Window, sail on the New York today (May 27). Mr. Keane played a farewell vaudeville engagement at the Brooklyn Prospect the first three days of the present week.

One of the features of the Lambs' All-Star Gambol is likely to reach vaudeville shortly, according to rumors. It is "The Model," a sketch of the Parisian Latin Quarter by Byron Ongley. At the gambol the principal roles are handled by Malcolm Duncan, Frederick Lewis, William L. Abingdon, Edward Ellis, Effingham Pinto, Morgan Coman, Otto Kruger, and Edmund Breese.

Belle Blanche, the vaudeville headliner, was married to Larry Kohn on May 17.

"The Bells of Destiny" is the title selected for Roshanara's elaborate new offering, coming to the Palace on Monday. It

is based on an East Indian legend and written by Frederick Herendeen.

Roshanara staged the production, besides designing the scenery, lighting effects, and costumes. "The Bells of Destiny" is in four scenes, including a glimpse of an eastern harem.

During the action Roshanara will introduce several East Indian dances, new to America. Special music has been written by Hugo Krey. Lester Porter, a well-known baritone, will sing the explanatory lyrics and the part of the Prince will be portrayed by a prominent actor, whose name is to remain a mystery until the opening performance.

Grace La Rue's tour of the Orpheum Circuit will carry her to the week of July 10, when she will close in Los Angeles. Miss La Rue is then likely to be seen in New York vaudeville again. Alf T. Wilton is directing the variety tour of Miss La Rue.

Irene Franklin and Laura Nelson Hall will top next week's Palace Theater bill. Louise Dresser, now at the New Brighton Theater, will be prominent on the programme and Fred V. Bower's and company will also be on the bill.

Florenz Tempest and Marion Sunshine, now appearing in the Castles-in-the-Air Midnight Revue, enter vaudeville at the Colonial next Monday. M. S. Bentham is booking the offering.

William Rock and Frances White left vaudeville on Saturday evening, following their engagement at the Maryland Theater in Baltimore. They are now rehearsing with the new Ziegfeld Follies.

#### Victor Moore Returns

Victor Moore has returned from the Coast, where he has been movieizing for the Lasky company. He is going to come back to the varieties for a few weeks. Mr. Moore will, of course, be assisted by Emma Littlefield and his original comedy assistant, Red Elliott, in the revival of "Back to the Woods." Alf T. Wilton is still Mr. Moore's booking manager.

Ralph Riggs and Katherine Witchie will return to vaudeville, following the closing of "The Princess Pat" in Boston to-night (May 27). Mr. Riggs and Miss Witchie have been appearing in "The Princess Pat" all season, playing a few weeks in the varieties during the Cort Theater run of the piece. Edward S. Kellar is booking the act.

Elizabeth Brice and Charles King play a return Chicago date at the Majestic next week. Miss Brice and Mr. King were recently seen at the Chicago Palace. Edward S. Kellar is booking the offering, which comes to New York shortly.

Harrison Garrett and Helen Murray, who were featured with "The Quaker Girl" on tour, are shortly to be seen in vaudeville, booked by Alf T. Wilton.

S. Miller Kent is preparing a new vehicle for vaudeville, a dramatization of an O. Henry short story, "The Marionettes."

Allan Dinshart is producing a new sketch, "Reconciled," in which Annie Mack Berlin will appear. Max Hart will direct the bookings.

Laura D. Wilck has arranged with E. S. Lawrence to produce a new playlet, "A Mexican Woman," written by Denison Clift.

Jack Hazzard and Eva Condon will shortly be seen in the varieties in a playlet which they offered at the recent Twelfth Night Club benefit. M. S. Bentham will direct the tour.

Lillian Kingsbury closed her season's vaudeville tour in Chicago on May 13. She played forty consecutive weeks in "The Coward," a war sketch written by Ethel Clifton.

Gertrude Hoffmann is playing a return engagement at the Palace Theater this week in her revival of Max Reinhardt's "Sumurun."

For her return to vaudeville Henrietta Crosman is again playing her comedy, "Cousin Eleanor."

#### Louise Dresser at New Brighton

Louise Dresser entered vaudeville this week after her season in "Potash and Perfume in Society." Miss Dresser is the headliner of the New Brighton Theater's first bill of the season. She is offering song readings with piano accompaniments by James Byrnes. Her repertoire includes the Cohan song, "Down By the Erie Canal."

Isaac Gelsler, who lives at the Cumberland Hotel, was arraigned in the West Side Court, New York, on May 19, on complaint of Valerie Bergere and Robert Emmet Keane.

Gelsler, it is charged, arrived recently from South Africa, and since his arrival

has been staying at the Cumberland, cultivating friends and telling tales of Metropolitan Petroleum Oil stock. He also related the fact that his father was worth \$100,000,000. Mr. Keane claims that he gave Gelsler \$1,200 to invest and that same evening, while dining, he received a message from Gelsler, telling him that his profit for the day was a mere \$12,000. Miss Bergere heard of Mr. Keane's good fortune and claims to have given Gelsler \$1,000 to do the same for her.

Gelsler kept in touch with his clients and each day reported winnings until finally they decided to collect. Then their mythical fortunes vanished and they were unable to obtain a cent.

Gelsler would say nothing whatever about his activities, and was held by Magistrate Ten Eyck in \$1,500 bail for examination this week.

Belle Storey is making her return to vaudeville at the Brooklyn Orpheum this week.

Adelaide French, familiar to the road in "Madam X," will be seen in the varieties in a playlet, "What a Man Would Do." Alf T. Wilton is arranging the time.

The White Rats are organizing a military battalion, with Irving O. Hay in command of the first company to be formed. The battalion will go to the Plattsburg encampment during the summer.

Willard Mack is in his second week at the Palace. He is offering a new playlet of his own writing, "A Double Exposure," described as a romance of the movies.

F. L. Manion, of 260½ West Pico Street, Los Angeles, Cal., desires to hear from his brother, Raymond S. Manion, of Glendower and Manion. Mr. Manion's mother is ill and he is anxious to hear from his son.

Tyler Brooks and Patsie De Forest dropped from the Colonial last week after the opening matinee. Mr. Brooks objected to the "No. 2" spot assigned to the act. Dooley and Ruge replaced the Farber Girls on the same bill.

Mrs. Roena Wells on May 13 was granted an interlocutory decree of divorce in San Francisco by Superior Judge Morgan. She testified that, prior to her marriage, her husband, Roland W. Wells, a vaudeville actor, discoursed at great length upon his histrionic ability, but after marriage he had difficulty in keeping engagements.

An attachment was issued in Cincinnati on May 17, on the salary of Joseph E. Howard, the vaudeville headliner then appearing at Keith's in Cincinnati, at the instance of Burch, Peters and Connolly, acting for a Chicago law firm, which alleges Howard owes it \$757.74 for services and for money loaned.

LONDON, ENGLAND (Special).—Bessie Wynne, the American singer, made her first English appearance at the Victoria Palace on May 8.

#### Marguerite and Frank Gill in Chicago

Mme. Marguerite and Frank Gill are enjoying a successful season at the Hotel Bismarck in Chicago. They have been re-engaged for the month of June, after which they will spend a month resting in the country near Chicago. Mme. Marguerite and Mr. Gill were guests of May Irwin at a theater party on May 20, and on May 21 they danced at the Congress Hall for charity.

As vaudeville's contribution to the Shakespearean tercentenary, Willard Holcomb has revived "Her Last Rehearsal," the first of the "bare stage" sketches, dealing with the trials of a stage director who contracts to coach an impossible amateur in the role of Juliet. Mr. Holcomb conceived the idea of giving a special performance for aged thespians at the Actors' Home, who have been enjoying long-distance benefits but seeing very little of the entertainment themselves. Accordingly, William H. Conley, Corinne Clifton, Whitlock Davis, and Helene Gonne, assisted by the author as "Props" (a part usually played by the house property man), converted the back parlor of the home into an imaginary stage and presented the sketch in good style.

We passed the acid test of the greatest past-grand professional audience in the world, who caught all the Shakespearean points, and contributed laughs where the average vaudeville audience is lacking," says Holcomb. "I was complimented by being invited to join the home as soon as I am old enough, but on second thought concluded that the veterans figured that I would never make a living as an actor." Miss Gonne sang Irish songs, and Mr. Conley gave "Since Katie Got Struck on the Stage," and we all had a great evening."

This week Bert Wheeler finished an eighteen weeks' Orpheum tour at the Chicago Majestic.

"Walkin' the Dog," a new dance step said to have originated in a negro cafe in Chicago, is going to be done in Eastern vaudeville by numerous dance teams. Lucille Cavanaugh and George White plan to make it a part of their new act. Cross and Josephine are doing it. Stone and Pillard presented it at Hurtig and Seaman's this week.

Captain Cushman A. Rice, clubman and vaudeville specialist, is back in town.

# VANDA HOFF

Featured in

## “The Dancing Girl of Delhi”

Direction B. St. Denis

IN VAUDEVILLE

WILLIAM MORRIS ACTIVE  
Takes Over Park Theater and Announces  
Variety Circuit

William Morris is now presenting vaudeville at the Park Theatre, through an arrangement with the lessee, Lawrence Anholt. On Monday he inaugurated vaudeville at the Park Theatre in Bridgeport and according to a statement issued from his offices, contracts have already been signed that will add houses to his string in nearly every principal city in the United States as far West as Kansas City, and may in time extend from coast to coast.

Mr. Morris has taken new offices in the Putnam Building and established a complete booking department under the management of Jack Goldberg, who was associated with the Marcus Loew office for ten years.

Mr. Morris states that "every kind and variety of act will be booked." Mr. Morris further states that he will shortly take over four other New York theatres under his plan and, with his out-of-town theatres, will be able to book thirty weeks.

He intends to send travelling road companies on tour intact.

A further statement is made that "in his new enterprise Mr. Morris has associated with him one of the dominant personages of the theatrical world. He says he is not ready at present to announce the name of his confere, but that the announcement when made, "will cause the amusement world to buzz with excitement and surprise. This association will also bring unlimited capital to Mr. Morris's command."

The bills will be presented under the name of "William Morris' Varieties."

BRITISH VARIETY NOTES

By JOHN DUNBAR

LONDON (Special).—Albert de Courville, of the London Hippodrome, has acquired the Theater Royal, Drury Lane, for the Summer and Autumn seasons for the next three or four years, and intends staging a revue at the famous Drury Lane house.

Shirley Kellogg will in all probability star in the production, the book for which is being written by McDonald Hastings, the well-known novelist.

De Courville has contracted George Robey, now figuring so successfully in Stoll's "Bing Boys Are Here," at the Alhambra, as a feature for the next London Hippodrome revue. As a matter of fact, the Robey-De Courville contract was signed before the Alhambra show was produced.

Harry Tate will accompany the De Courville revue, which is to visit New York some time in October. The offering will not be, as freely stated here, an exact replica of the present and past Hippodrome successes.

Kitty Francis struck enough excitement in the Dublin riots to last her for a lifetime. She was billed to appear in her sketch, "Mrs. O'Malley's Reception," at the Theater Royal, Dublin, but the hall, in common with every other place of amusement in the city, did not open throughout Easter week. Miss Francis put up at the Sherbourne Hotel, which early on Monday afternoon was commandeered by the military as a suitable spot from whence to carry on operations against the rebels. The occupants had to sleep on mattresses laid on the floor, the bullets flying in at the windows and flattening on the walls above them. Food ran out toward the end of the week, but the only casualty in the building was the wounding of an elderly gentleman. After a week's confinement in the hotel the residents were all allowed out, and on Tuesday morning of this week Miss Francis, Larry Ceballos, her manager, and members of the company got safely back to London, minus their scenery, which, owing to the prevailing confusion, had to be left behind. The Coliseum, Dublin's newest and finest hall, after being temporarily occupied by the rebels, was burnt to the ground.

Coleman and Alexandra, the American duo presenting "The Good Luck Girl," have quite an interesting and instructive story to tell of their experiences since landing in

Great Britain some three years ago. They did not "get in" immediately; far from it. In fact, they got in really big only about eight weeks ago. But Phil Coleman was not complaining; he was willing to bide his time. The couple came over from the States as an ordinary talking and singing duo, but the act almost unaccountably developed into something quite different. It is now an illusionary novelty, for a smart magical effect is utilized, and has proved to be something of a draw. Phil Coleman was over here seven years ago but not as a variety artist—he was then singing in grand opera at Covent Garden, and, it is whispered, would have made a big name in that line if his stature had been cast on more "heroic" lines. However, his vocal ability comes in very handy in variety, and when one remembers that his partner, Lydia Alexandra, is a talented little artiste with a good stage presence; and that the magic which came unbidden and so spontaneously into the outfit is really a novelty, it is not surprising to learn that the act is fast booking up under the guidance of George Foster. The couple are well known in America.

Caryl Wilbur, an American-born citizen who has played over here for years in a sketch, "61 Prospect Street," has left for France as Captain Wilbur Sharp, of the Royal West Surreys.

Jess Jacobson, formerly of Hedges Brothers and Jacobson, and now working as the Two Rascals and Jacobson, was operated upon for appendicitis last week at Burnley. He is making satisfactory progress toward complete recovery.

Molly Braham has now joined Ralph Ermy in his balancing act and in future will be known as Ermy and Rey.

CHICAGO SEES FAY TEMPLETON

CHICAGO (Special).—The Majestic is now the only first-class house in Chicago offering vaudeville. The Palace has turned to musical revue for the summer, offering "A World of Pleasure," which opened last Wednesday night successfully.

Fay Templeton was a big card at the Majestic last week. She has a strong hold on theatre-goers and offers a repertoire of character songs. The Fay Templeton of today is quite plump. She was applauded for two minutes at her opening performance. Miss Templeton sang one song, then returned as a bride, in charming costume, presenting a travesty number. After which she came back as Mary, of "Forty-five Minutes from Broadway." She concluded with a coon song in black face.

Edward ("Evangeline") Rice was much interested in Fay Templeton's appearance at the Majestic last week and, when he was told that she finished with a coon song, wondered that she had not used "I Want You Ma' Honey," which she wrote herself and used in "Excelsior." Mr. Rice thinks that it is one of the prettiest of coon melodies and being at The Strollers' Club when the topic of conversation arose, he went to the piano and played the number, emphasizing its reminiscent charm. Mr. Rice was here as manager of Burr Melton, who is on his lecture tour.

Bob Costello and Vera Ross hold something of a record, having played at the Royal Theatre in Springfield, Ill., for more than a year, changing their act twice a week.

Bert Wheeler finishes an eighteen weeks' tour of the Orpheum circuit at the Majestic this week.

Mahatma appeared at the Crown for a full week and attracted such big business that she is at the Imperial this week, for a full seven days.

Frank O. Doyle has given the Empire Comedy Four a contract for ten weeks, starting Aug. 21.

E. E. MEREDITH.

Henderson's Music Hall, Coney Island, opens on Monday. Carlton Hoagland continues as manager.

Harry Weber is bringing the Dancing Kenedy East, after a twenty-four weeks' engagement at the Chicago North American.

## GERTRUDE VANDERBILT AND GEORGE MOORE IN NEW SONGS AND DANCES

# ROSHANARA

Authentic Exponent of Indian and Burmese Dances

HARRY WEBER *affers*

## HARRY GIRARD & CO.

*In "THE LUCK OF A TOTEM"*  
with AGNES CAIN-BROWN

## Agnes Scott and Harry Keane

*in "THE FINAL DECREE," by Agnes Scott*  
*Author of "The Red Fox Trot" "Drifting" "The Wall Between"*

## GRACE LA RUE

*The International Star of Song*

CHAS. GILLEN, Pianist

Direction ALF T. WILTON

## MISS IRENE FRANKLIN and MR. BURTON GREEN

Representative, Frederic McKay

## MARION WEEKS

*The Little American Coloratura Soprano*

BOOKED SOLID U. S. O.

## GEORGE BANCROFT AND OCTAVIA BROSKE

*Broadway's Favorite Musical Comedy Stars*  
Direction MAX HART

## VALERIE BERGERE AND HER COMPANY

In Dramatic Playlets

FERDINAND—MAX—ALBIN

## STEINDEL BROTHERS

*Musicians de Luxe*

Direction GENE HUGHES

# CONSTANCE MOLINEAUX

With WILLARD MACK

in "A DOUBLE EXPOSURE" by Willard Mack

NOW IN HER SECOND WEEK At B. F. KEITH'S PALACE THEATRE

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## BERTHA CREIGHTON

In WILLARD BOWMAN'S COMEDY

"OUR HUSBAND" JOHN PEEBLES, Rep.

### NEW WESTERN CIRCUIT

KANSAS CITY, Mo. (Special).—An important meeting of vaudeville managers took place at the office of Cyrus Jacobs, manager of the Globe Theater. It was attended by members of the Vaudeville Theater Managers' Association, the purpose being to place Western vaudeville on a more solid basis to the advantage of both the actor and the theater manager.

In the newly established circuit the vaudeville will be organized on the same basis as a road show and for the first time a bill being reviewed in Chicago will be sent out in tact over a circuit of fifteen weeks, including time at the Globe Theater in Kansas City, also the principal cities in Kansas, Missouri and Oklahoma being covering over the Pacific Coast route. This arrangement will enable patrons to see better attractions and every manager will know in advance exactly what the bill will be.

The meeting was opened with a speech by the president of the Western Vaudeville Managers' Association, who was present as the representative of Mort H. Singer, who was unable to attend.

J. R. McCLEERY.

### CURRENT BILLS

FAIR, Gertrude Hoffmann and company, Willard Mack and company, Morton and Moore, Marion Weeks, Comfort and King, Long Tack, Sam and company, the Gaudschmidts.

The current  
week is under-  
stood where no  
date is given.

## VAUDEVILLE DATES

Dates A head  
must be received  
by Friday for  
the next issue.

ACT Beautiful: Maj. Milwaukee, 28-June 3.

ADAMS and Murray: For-  
sythe Atlanta: Shea's, Buf-  
falo, 29-June 3.

ADELAIDE and Hughes:  
Keith's, Boston: New Bright-  
ton, Brighton Beach, N. Y., 29-  
June 3.

ALBRIGHT, Bob: Alhambra,  
N. Y. C., New Brighton,  
Brighton Beach, N. Y., 29-  
June 3.

ALEXANDER Brothers: Alham-  
bra, N. Y. C.

ALEXANDER Kids: Bijou  
Richmond, 29-June 3: Colonial,  
Norfolk, June 1-3.

ALLEN and Howard: Shea's,  
Buffalo: Keith's, Phila., 29-  
June 3.

ANNAH: Bijou, Richmond, 29-  
June 3.

# B. ST. DENIS' ORIENTAL FANTASY

# "The Dancing Girl of Delhi"

From Tales of the Mohammedan Courts with Vanda Hoff  
supported by Betalo and Company of 15

This Week, Keith's, Philadelphia

Next Week, Brighton Beach

25-27: Colonial, Norfolk, 29-  
31.  
LONG TACK Sam. Co.: Palace,  
N.Y.C.; Henderson's, Coney  
Island, N.Y.; June 5-10.  
LUBOWOSKA: Orph., Denver.  
LUNETTE Sisters: Empress,  
Grand Rapids 29-June 3.  
LUZANNE: Mile. Co.: Orph.,  
Los Angeles.  
LYDELL and Higgins: Maj.,  
Milwaukee; Maj., Chgo. 28-  
June 3.  
MACFARLANE, George: Orph.,  
Denver, 28-June 3.  
MACK, Charles, Co.: New  
Brighton, Brighton Beach,  
N.Y.  
MACK, Wilbur, and Nella  
Walker: New Brighton,  
Brighton Beach, N.Y.  
MACK, Willard, Co.: Palace,  
N.Y.C.; New Brighton,  
Brighton Beach, N.Y., 29-  
June 3.  
MAN on the Ice Wagon: Bush-  
wick, B'klyn.  
MARTIN and Scofield: Bush-  
wick, B'klyn 29-June 3.  
MASON, Harry Lester: Keith's,  
Wash.  
MASON and Murray: Orph.,  
Salt Lake City; Orph., Den-  
ver 28-June 3.  
MAYHEW and Taylor: Orph.,  
Los Angeles, 28-June 3.  
McCORMACK and Wallace:  
Lyric, Birmingham, June 5-  
7; Princess, Nashville, 8-10.  
McDEVITT, Kelly, and Lucy:  
Orph., Jacksonville, 25-27;  
Colonial, Norfolk, 28-31.  
Bijou, Richmond, June 1-3.  
MELBY and Ardine: Royal, N.  
Y.C.; Keith's, Boston, 29-  
June 3.  
METROPOLITAN Dancing  
Girls: Temple, Detroit, 29-  
June 3.  
MILES, Homer, Co.: Orph.,  
Los Angeles, 28-June 3.  
MILLER and Vincent: Foun-  
taine Ferry Park, Louisville.  
MILLO: New Brighton, Brighton  
Beach, N.Y., June 5-10.  
MILTON and De Long Sisters:  
Henderson's, Coney Island,  
N.Y., 29-June 3.  
MONTGOMERY: Marshall:  
Keith's, Dayton.  
MORGAN Jim and Betty:  
Davis, Pittsburgh.  
MORELL, Beatrice: Sextette:  
Keith's, Boston.  
MORTENSEN, Modesta: For-  
rest Park, St. Louis, 28-June  
3.  
MORTON and Moore: Palace,  
N.Y.C.  
MORTON, Ed.: Fountaine  
Ferry Park, Louisville, 28-  
June 3.  
MOSCONI Brothers: New  
Brighton, Brighton Beach,  
N.Y. Keith's, Phila., 28-  
June 3; Davis, Pittsburgh,  
June 5-10.  
MULLANE, Frank: Bushwick,  
B'klyn, 29-June 3.  
MULLEN and Coogan: Keith's,  
Boston.  
MULLEN and Rodgers: Keith's,  
Boston; Royal, N.Y.C., 29-  
June 3.  
NASH, Florence, Co.: Al-  
hambra, N.Y.C.; Bushwick,  
B'klyn, 29-June 3.  
NATALIE and Ferrari: Maj.,  
Chgo. 28-June 3.  
NAVAESSAR Girls, Sixteen:  
Bushwick, B'klyn.  
NEED and Miller: Forsythe,  
Atlanta, Victoria, Charleston,  
June 7-10.  
NEFF, John, and Girl: Foun-  
taine Ferry Park, Louisville.  
NEHER and Kapelle: Forrest  
Park, St. Louis; Fountaine  
Ferry Park, Louisville 28-  
June 3.  
NELSON, Nichols, Troupe:  
New Brighton, Brighton  
Beach, June 7-10.  
NONETTE: Colonial, N.Y.C.:  
Orph., B'klyn, 29-June 3.  
NORDSTROM, Marie: New  
Brighton, Brighton Beach,  
N.Y., 29-June 3.  
NORTHLANE and Ward: Colo-  
nial, N.Y.C.; Keith's, Wash.,  
29-June 3.  
NORTON and Lee: Forsythe,  
Atlanta.  
NORVELLES: Keith's, Phila.,  
29-June 3.  
ODIVA: Maj., Milwaukee, 28-  
June 3.  
OHRMANN, Chilson, Mme.:  
Maj., Milwaukee, 28-June 3.  
OLCOTT, Charles: Maj., Mil-  
waukee, 28-June 3.  
SIDNEY and Townley: Keith's,  
Phil., June 5-10.  
OLIVE Millie: Fountains  
Ferry Park, Louisville; For-  
rest Park, St. Louis, 28-June  
3.  
OLIVER and Ollie: Maj., Chgo.  
O'MEARAS Gliding: Alhambra,  
N.Y.C.  
ON the Veranda: Colonial, Nor-  
folk, 25-27.  
O'NEIL, Doc: Temple, Hamil-  
ton, Can.  
ORANGE Packers: Keith's,  
Wash., 29-June 3.  
ORTH and Dooley: Bushwick,  
B'klyn.  
OVERTONES: Orph., Frisco;  
Orph., Oakland, 28-June 3.  
PADDEN, Sarah, Co.: Bush-  
wick, B'klyn June 5-10.  
PAGE, Hack and Mack: New  
Brighton, Brighton Beach,  
N.Y.  
PALMER, Gaston: Keith's,  
Wash., 29-June 3.  
PARISH and Peru: Keith's,  
Wash., June 5-10.  
PASSION Play of Washington  
Square Square: Forsythe, At-  
lanta; Keith's, Wash., 29-  
June 3.  
PAUL, Le Van and Dobbis:  
Princess, Nashville, 25-27;  
Grand, 29-June 3.  
Orph., Chattanooga, June 1-3.  
PAYNE and Nemeyer: New  
Brighton, Brighton Beach, N.Y.,  
29-June 3; Henderson's, Coney  
Island, N.Y., 5-10.  
PETTICOATS: Keith's, Wash.  
PHILLIPS, Norman, Mr. and  
Mrs.: Keith's, Phila., June 6-  
10.  
PILCEB and Douglass: Maj.,  
Milwaukee; Empress, Grand  
Rapids, 29-June 3; Temple,  
Detroit, 5-10.  
PLANTATION Days: Royal,  
N.Y.C.; June 5-10.  
PONZELLO Sisters: Davis,  
Pittsburgh; Shea's, Buffalo,  
29-June 3.  
PRIMROSE, Four: Keith's,  
Wash., June 5-10.  
POWELL, Catherine: Foun-  
taine Ferry Park, Louisville.  
28-June 3.  
QUIGLEY and Fitzgerald: Colo-  
nial, Norfolk, 25-27.  
QUIROGA: Orph., Los Angeles,  
28-June 3.  
QUIGLEY and Schenck: Keith's,  
Phil., and Schenck: Keith's,  
Wash., 29-June 3.  
VANDERBILT and Moore:  
Orph., Denver.  
VELDIE Troupe: Bijou, Savan-  
nah, 25-27; Forsythe, Atlan-  
ta, 29-June 3.  
VERNON and Stanley: Casino,  
Schenectady, N.Y.; indep.  
VINCENT, Harry, Co.: Pros-  
pect, B'klyn, 22-24.  
WAKEFIELD, W. H.: Foun-  
taine Ferry Park, Louisville,  
28-June 3.  
WALSH, Lynch, Co.: Prospect,  
B'klyn, 22-24.  
WALTEB, Wilmer, Co.:  
Keith's, Wash., 29-June 3.  
WATSON: Bijou, Richmond,  
29-31; Colonial, Norfolk, June  
1-3; Keith's, Boston, 5-10.  
REXOS: Roanoke, Roanoke,  
Va., June 1-3; Colonial, Nor-  
folk, 5-7; Bijou, Richmond, 8.  
RICE, Andy: Orph., Los Ange-  
les.  
BOCHESTER, Claire: Temple,  
Detroit, 29-June 3.  
RIVER OF Souls: Orph., Frisco,  
28-June 3.  
ROCHEZ'S Monks: Sohmer  
Park, Montreal, 29-June 3.  
ROESNER, George: New  
Brighton, Brighton Beach,  
N.Y., 29-June 3.  
ROLAND, George, Co.: Bush-  
wick, B'klyn.  
ROY, Arthur: Orph., Jackson-  
ville, 25-27; Colonial, Nor-  
folk, 29-31; Bijou, Richmond,  
June 1-3.  
ROUER, Ruth: Alhambra, N.  
Y.C.  
RYAN and Lee: Keith's,  
Phil., Bushwick, B'klyn, 29-  
June 3.  
SALE, Chic: Maj., Chgo.  
SELIBINI and Grotini: Sohmer  
Park, Montreal, 29-June 3.  
ST. DENIS, Ruth, Co.: Orph.,  
Los Angeles.  
SAMPSON and Douglass: Pros-  
pect, B'klyn.  
SAVOY and Brennan: Hender-  
son's, Coney Island, N.Y.,  
June 5-10.  
SCHEFF, Fritzi: Orph., Oak-  
land; Orph., Los Angeles 28-  
June 3.  
SCOTCH Lads and Lassies:  
Forsythe, Atlanta; Orph.,  
Jacksonville, 29-31; Bijou,  
Savannah, June 1-3; Colonial,  
Norfolk, 5-7; Bijou, Rich-  
mond, 8-10.  
SHATTUCK and Golden:  
Keith's, Phila., June 5-10.  
SHAYNE, Al: Temple, De-  
troit; Maj., Milwaukee, 28-  
June 3.  
SIDNEY and Townley: Keith's,  
Phil., June 5-10.  
ZELAYA: Colonial, Erie, Pa.  
ZORA: Maj., Milwaukee.

EVELYN BLANCHARD

PRESENTS

# MARIE NORDSTROM

# VICTOR MORLEY

In "A REGULAR ARMY MAN"  
By Channing Pollock, Renold Wolf and Clifton Crawford  
Direction FRANK EVANS

ETHEL BREND  
CLIFTON and FOWLER  
Offering "THE SAINT AND THE SINNER"  
Direction EVELYN BLANCHARD

SYLVIA JASON  
With Harry Tighe in Vaudeville

Miss DON FUNG GUE  
in "The Children of the Buddha"

MAY NAUDAIN  
IN VAUDEVILLE  
Under direction ALF T. WILTON

LADY SEN MEI  
Chinese Prima Donna  
Personal direction NORMAN JEFFRIES

JOHN CUTTY One of the Famous  
Six Musical Cuttys  
Direction Harry Weber

M. S. BENTHAM, Presents  
GRACE FISHER  
THE SUNSHINE GIRL  
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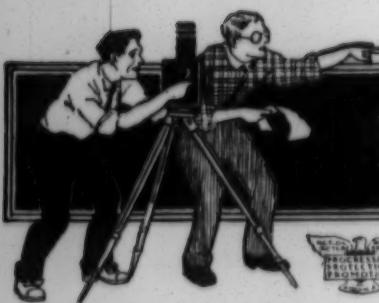
VAUDEVILLE AUTHOR:—Writes all Nat Willis' material including topical telegrams; also for Al Jolson, Joe Weish, Morton and Glass, Howard and Howard, Rooney and Bent, Hunting and Francis, Cantor and Lee, Fred Dupres and many others. 1493 Broadway, New York.

ACTS, PLAYS, SKETCHES  
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Herbert Moore

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# MOTION PICTURES



WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908



## COMMENT AND SUGGESTION

### LESSONS FROM THE BALLET

LITTLE LYDIA LOPOKOVA and her Russian cohorts are now creating terpsichorean "Castles in Spain," but they left behind more than mere memories of the ballet season at the Metropolitan. In all probability it will not be repeated there because it left too many sore spots among the subscribers, who became very tired of the tantrums of male premiers and the "sparring for position" of "secondas" who aspired to be "assolutas"—necessitating the constant changing of bills until only during the concluding weeks was the management able to announce and maintain a schedule that gave regular patrons a chance to see all the ballets. Therefore we mention the Americanized ballerina first, for to her and "Papa" CECCHETTI, the "grand old man" of the Russian ballet, SERGE DE DIAGHIELEFF owes a great debt of gratitude for saving his season.

As we suggested last week, the ultimate technique of the screen will probably be founded more upon the traditions of the ballet than those of drama. Both were originally founded upon pantomime, which is the main prop of picture acting; but the drama developed along dialogue lines until in the modern school of repose and repression such a thing as gesticulation was almost unknown, and even facial expression was reduced to a minimum. DELSARTE died decades ago, and only in opera did the ancient art of pantomime survive—until the motion pictures made it paramount in the photodrama, which developed its own technique—with chief regard to the requirements and limitations of the camera.

With the progress of motion picture photography, however, the pitiful little conventions of the screen—so carefully canned and labelled by sundry self-appointed professors of the photoplay, have been ruthlessly "scrapped." Progressive directors and actors study and borrow boldly from all the related arts. Because the ballet had become so conventionalized in its technique, and so little appreciated in this country, the American producers have paid least attention to it in the past. But within the past season PAVLOVA and the Russians have coincided with the dancing craze in achieving not only a revival of popular interest in choreographic art, but introduced some new blood and life into opera and the ballet. Under the inspiration of PAVLOVA the Boston Opera Company was revived and produced some of the most pictorial operas and ballets of recent memory. Every member of the organization was taught pantomime as the basis of the dramatic and terpsichorean parts of opera, and the popular success of the season proved that pictures have educated the public to appreciate the art.

True, "The Dumb Girl of Portici"

was not nearly so effective on the screen as on the stage, but that was because PAVLOVA herself had been overwhelmed by pictorial mass-plays. She had not the luck of ANNETTE KELLERMAN to get a director like HERBERT BRENON, schooled in choreography before he took to moto-photography. Miss KELLERMAN herself is a trained dancer, as she showed on the Metropolitan stage for the Actors' Fund benefit. Likewise GERALDINE FARRAR, and like-

despite the introduction of system throughout the motion picture industry, the cost of production is rapidly mounting, and in some instances is almost sweeping away all the profits. This rise in cost is only natural, considering the increasing demands on the manufacturers made by an ever critical public. It is only a few years ago that any picture would be accepted and the people would willingly pay the price to see it, but the manufacturers themselves

are, a player alone cannot guarantee returns on successively poor pictures.

A really good picture must have a strong working scenario, a good player and an efficient director. Unless these component parts all be of the highest order the picture will be at least a partial failure and up to the present time a number of the manufacturers have failed to pay for anything but the star. Consider a director earning probably several hundred dollars a week being absolutely responsible for the picture with a star earning several thousand and likewise paying four or five hundred dollars for a scenario which really is the basis of the entire production. On the other hand, the cost of staging the picture has materially increased in practically the same proportion as the salaries of the players. It is almost impossible to fake sensational scenes; and settings must always be elaborate and effective, regardless of cost.

Both players and expensive sets are often idle for long periods after the completion of a picture, and it is this waste that must be done away with or the cost of production is bound to rise to prohibitive heights. With increasing salaries of directors and scenario writers this is bound to come. Thus the only way to keep at a minimum cost of production is to obviate absolutely all waste, and to do this the most plausible scheme seems to be the pooling of production interests by various manufacturers. This will do away with high salaried stars being idle, as it will arrange for amicable interchange of their services and it will also provide for the mutual use of expensive sets, which are now often destroyed after one picture. There will also be a saving in many other minor ways. Several concerns are reported as already having agreed to a pooling of production interests and we can expect others to follow suit in short order, since everything possible must be done to reduce the cost of production while maintaining the standard.

PRESIDENT HODKINSON of the Paramount Pictures Corporation, recently issued the following statement:

We favor any combination that will bring about economy in the production end of the business and at the same time maintain a high quality of pictures. Motion picture producers have been fighting each other very bitterly for stars, directors, authors, staffs and copyrights; on that account they have run up the cost of their productions exceedingly high. Any combination to eliminate this, to obviate the destruction of special scenery after it has only been used once, any regulating of enormous salaries paid screen stars and staffs, any step that will increase the earning power of the producer without interfering with the standard of his product is a good thing. The inevitable readjustment of the proportions between stars, producers and authors is far better reached by such a means than through the collapse which seems destined to follow the present period of inflation.



LOUISE GLAUM IN HAREM DRESS.  
(Triangle-Inc.)

BILLIE BURKE, became instantaneous screen successes because, in addition to native ability, they had been thoroughly schooled in the pictorial part of opera and musical comedy.

ENRICO CECCHETTI, the grand father of the Russian ballet, took with him to St. Petersburg the best traditions of the old Italian pantomime—which he patiently and persistently engrafted upon the native stock. What a past grand master he is of the pantomimic art he personally proved, at the age of 70 he not only played his original roles, such as the old showman in "Petrouchka" and the Pantaloons in "Carnaval," but took BOLM's place and showed us all how the traditional Clown can be humanized. He could play "Pagliacci" in pantomime, and with such an advanced pupil as LOPOKOVA, make the tragedy of CANIO and NEDDA understood on the screen.

have assisted in educating public opinion to demand the best so that to-day only the best will satisfy it. Less than sixty per cent of the feature productions are really acceptable and in order to make all acceptable the producers have been spending more and more on each picture, but lavishing this money does not always seem to bring about the desired results.

In the first place, the general demand is for an all around good picture, not merely one with just a good star, which at present seems to be the acme of development for a number of producers. Unheard of wages are being paid to actors and actresses, because various concerns attempt to outbid each other for the players' services so that in the end he or she gets a contract price far above the value of the player as a commercial asset. No matter what the sal-

## ORGANIZE THE GREATER VITAGRAPH GOVERNOR VETOES CENSORSHIP BILL

### Filmland Stirred to its Foundation by the Biggest Screen Mr. Whitman's Objections to the Cristman-Wheeler Measure

#### Sensation of the Season—Facts Sifted Out of Fancy

Following the recent announcement of the reorganization and enlargement of the Vitagraph company, there was issued from the headquarters of the concern last week a statement to the effect that new directors had been appointed. The names of Ben B. Hampton, vice-president of the American Tobacco company, H. H. Vreeland, former head of New York city tractions, now associated with Thomas F. Ryan; and the latter's son—Clendenning Ryan—were mentioned as having been selected for places on the directorial board. In addition to these, the board will include Mr. Blackton, Albert E. Smith and Walter W. Irwin. Messrs. Blackton and Smith are two of the original founders at present connected with Vitagraph. Mr. Irwin occupies the post of general manager of the V. L. S. E., the distributing agency for the films made by the Vitagraph, Lubin, Selig and Essanay companies. Mr. Smith is president and treasurer of the new Vitagraph company, and Mr. Blackton figures as vice-president and secretary.

These details were made public a little over a week after the first news of the reorganization was published. It was by long odds the most interesting subject for gossip that had been furnished to the inhabitants of Filmland for some time past and, as might have been expected, the rumor mills at once began grinding overtime. Whether it be of the straight or fake variety, news travels fast in motion picture circles. In this particular instance Vitagraph canards, each with a fresh and astonishing angle as to what had happened, what was happening, and what would happen, broke all records for speed and imaginative ability. It was "in the air" so to speak. Go anywhere within the orbit of a person employed or interested in the picture business, and the rumor battery got the range and commenced firing. There was absolutely no escape from the bombardment of the fiction-mongers, feverishly anxious to retail the latest report of the all-absorbing topic of the hour. It was all very exciting.

#### Cornering Screen Stars

Although the Vitagraph officials had confined themselves to simply stating a few concrete facts regarding the financing of the new venture, and a general outline of the policies the organization intended to pursue with its increased facilities, this fact did not deter the rumor artists from naming all the new stars that would be acquired by Vitagraph. A stranger in our midst last Friday, if caught in the whirlpool Rialto conversation, would have concluded that every actor and actress of note in screenland had already signed a contract to join the Vitagraph studios. Broadway knew them all, and gave out the information with cheery zeal. Every other film company in the country would be left minus a single drawing card, according to advance agents.

Messrs. Blackton and Smith heard the roar of the rumor battle from afar, but preserved a languid air of amusement through it all. As veterans of the early motion picture wars they had been through that sort of thing before and were hardened to it. The Vitagraph company has a large galaxy of talent in the persons of noted players in its employ at the present time, and Mr. Blackton does not deny that efforts will be made to add to the list the names of such box office magnets as may be desired in the near future, but deprecates the idea of gathering them wholesale. To issue disavowals of every rumor regarding the latest star said to have thrown in his or her lot with the Vitagraph would have necessitated the employment of an extra corps of stenographers and involved a scandalous waste of time. So the "star" hiring reports continued to explode with machine-gun rapidity, without interference by the Vitagraph authorities. They seemed to please everybody and hurt nobody, so why muzzle them.

#### Drug Film Dream Denied

It was different, however, when several leading metropolitan newspapers saw fit to announce in their columns the news of a moving picture-tobacco-drug combination, which it was asserted was the outcome of the Vitagraph reorganization. At this juncture Commodore Blackton and his colleague, Mr. Smith, aroused themselves and promptly denied that the Vitagraph would exhibit their pictures and build theaters in conjunction with the United Cigar and Drug Stores, as published in Thursday's papers. And from the offices of the United Cigar Stores company there came a state-

ment to the effect that there is to be no connection of any kind between that company and the reorganized Vitagraph; and that the United would continue exclusively in its own business, without extending the advantages of its leases beyond its own necessities, to the Vitagraph or any other company.

The foregoing authoritative and twin denials proved a sad rebuff to the busy bees of Broadway who had hummed more furiously and joyously than ever when the nicotine-drug dream appeared in print as an offshoot of the picture industry. It was altogether too good a yarn to be killed in such cold-blooded fashion, and there are some of the fancy-free rumor circulators who are not yet disposed to let it die. These latter averred that Wall Street interests don't want the truth known, and saw to it that the denials were issued to suit their own dark and wicked purposes. The fact that there is to be no sale of the new Vitagraph stock didn't interfere with the promulgation of this sapient view of the matter. Facts are nuisances anyway.

#### Finances of the Firm

In this connection it may be well to mention just what the financial situation in regard to the reorganized company really is.

The capitalization of the new Vitagraph company will consist of \$1,000,000 of first mortgage 6 per cent. serial notes, maturing in from one to five years; \$10,000,000 of 7 per cent. preferred stock; and \$15,000,000 of common stock. The notes have been purchased by Hornblower & Weeks. Nearly all of the stock remains in the treasury of the company, to be used for the acquisition of number of other film companies which it is proposed ultimately to combine with the Vitagraph in a new film consolidation. There will be no sale of the stock. The Vitagraph company's earnings for the last five years have averaged more than \$900,000 per annum.

It is the intention of the Vitagraph officials to use the company's newly acquired financial power solely for the purpose of enlarging and improving its production facilities. Among the initial improvements will be the construction of a new studio building on Long Island, to be followed immediately by other and more extensive construction, including a new factory. Several new companies, including some of the most capable actors and actresses in the photoplay world, will be added to the present staff of artists, and the force of picture directors doubled. Messrs. Blackton and Smith have issued the following statement:

"Vitagraph has in the past been consistently the friend and co-operator with the exhibitor, and this relation will be continued. There is no intention of entering into competition with its own customers. Photoplays will be produced, released and rented to exhibitors hereafter, as heretofore, in America, Europe, Asia and Africa. Among the new names added within the last few days to the Vitagraph staff of artists are Alice Joyce, E. H. Sothern, Barney Bernard, who will do Jewish comedy, and Marc Macdermott."

#### Triangle Merger June 1

Another rumor which Commodore Blackton saw fit to choke at its birth was the assertion that Vitagraph was included in the big merger recently announced as taking place with the Triangle, Famous Players, Lasky and other companies concerned. Vitagraph is not a member of that combine, and will not be.

It is said that the merger articles will be signed on June 1, among those interested being Famous Players, Lasky, Keystone, Kay-Bee, Thomas H. Ince and other allied concerns, including the whole Triangle organization. The result of this co-operation on the part of a number of the most powerful companies in the film industry will probably be a decided reduction in the cost of production, due to judicious interchange of players and studios. The financial saving looked for by the accommodating of companies with players of every type when needed, and the consequent cutting of studio expenses is expected to prove of inestimable value to the members of the new combination.

This arrangement was reached at a conference of company heads in Los Angeles several weeks ago. It only relates to the production end of the industry, and will not interfere with the distribution system as at present in vogue with the companies concerned. Paramount and the Triangle will continue to issue their usual release programmes.

#### FILM CLUB OF CHICAGO

CHICAGO, ILL. (Special).—The film men of Chicago have formed a "Film Club," letting the letters of the word film stand for Film Industry—Local Managers. J. L. Friedman is president and H. A. Spanuth secretary. The club was to have had a picnic last Saturday at Cedar Lake, Ind., but called it off, owing to the strike of expressmen which has had the leading members up in the air in an effort to arrange for the delivery of films.

"The Little Girl Next Door" is doing a remarkable business at the La Salle. There has not been a day that the gross receipts was under \$1,000, and on Saturday a week ago it got \$1,300 and on Sunday following \$1,100. Harry Earl, manager of that house, was ill for ten days recently and the house was managed by S. I. Levin, general manager for Jones, Linck and Schaefer.

## GOVERNOR VETOES CENSORSHIP BILL

### Mainly Legal—Irwin's Points Torpedoed the Bill

ALBANY, N. Y. (Special).—Governor Whitman vetoed the Cristman-Wheeler motion picture censorship bill on the very day of its demise under the "thirty-day bill" rule. Presumably the Governor took this occasion to go on record against clumsily constructed acts, having evidently been convinced by the lawyers who represented the motion picture interests at the last hearing that the bill was both unjust and unworkable. The bill sought to establish a censorship under supervision of the State Board of Regents, and to impose a tax, equivalent in trade measurement of \$10 each for original films and \$5 each for duplicates. It was estimated that the proposed tax would return an annual income of more than \$1,000,000 to the State.

The Governor, in a memorandum accompanying his veto, said that the tax would impose an unnecessary hardship upon the motion picture industry.

"As there are approximately 1,000 places for the exhibition of moving pictures in the State," the Governor wrote, "the amount of financial burden imposed the first year by the bill under consideration would represent an average actual cost upon each owner of the places of exhibition of between \$1,300 and \$1,400."

"The moving picture theater, because of the nominal admission fee of from 5 to 10 cents, has become the principal form of entertainment which can generally be enjoyed by persons of limited means. It is stated by the representatives of the industry, and I believe it to be a fact, that the burden imposed by this bill in respect to the tax on the producers and lessors of these films would be so great as to close many of these places of exhibition."

"My second and most important objection to the form of the bill is to that provision which permits the State Board of Regents to review the acts of the Board of Censors when the latter approve a film but does not permit a review by the Regents when the censors reject a film."

The indefinite clause in the bill requiring the filing of a copy of every film with the State, but making no provision for their return except in case license was refused—a point brought out by W. W. Irwin, general counsel for the V. L. S. E. Company—apparently impressed the Governor, who foresaw the accumulation of films of "absolutely no value to the State, which would occupy costly space in preservation and would impose an expense upon the industry, as stated at the hearing, of over a million dollars during the first year of the act if it became a law and of over \$400,000 annually thereafter." The Attorney-General upheld this view.

The additional fact, also brought out by Mr. Irwin, that the proposed fees for examination of films were five times those of any other State, also impressed the Governor as being unjust and excessive. These two legal and technical points evidently did more to puncture and sink the bill in the Governor's estimation than all the theoretical arguments about "the freedom of the films," for in conclusion he said:

I have found such fundamental objections to the form of this bill, and the procedure under it, that the necessity for censorship has been eliminated as a factor in its consideration. We will not have state censorship, it should not be established hurriedly or by an imperfect statute, and one which is open to such serious and sound objections as are urged against this measure which I am asked to approve.

In this connection, however, the fact should not be overlooked that the Hughes bill in Congress being now favorably reported out of committee, may be assumed to have an excellent chance of becoming a law at this session. The establishment of a national censorship moving picture films would undoubtedly make any special legislation in this State for the same purpose unnecessary.

(Signed) CHARLES S. WHITMAN.

#### FEDERAL FILM CONTROL

Bill Establishing a National Board of Censors Reported by the House Education Committee

WASHINGTON, D. C. (Special).—A bill to create a National board of Censors to pass on all foreign and domestic moving picture films shown in this country and to prevent the importation and interstate shipment of immoral pictures, as agreed upon during a recent conference of the House Educational Committee. The measure will be reported as expected this week. It will provide for a Board of Censors of five members and a large number of deputy censors who will have offices in the large cities throughout the country. All films, it is noted, will have to be submitted to censorship before release.

Special permits will be provided for the temporary release of newspaper films, however, subject to recall in case the board decides they were improper. Shippers of this class will be subject to fines ranging upwards to one thousand dollars (\$1,000.00).

A fee of \$2.00 on each original film and 50 cents on each reprint will be assessed against the producers—but provision is made for lowering this fee, if it is found that the running expenses of the board can be met at a smaller cost than the total revenues that would be produced from this assessment.

It is estimated that the total annual revenue derived from all sources at the proposed rate under present conditions would be about \$130,000. Congressman Hughes, of Georgia, chairman of the House Committee on Education, is the sponsor of this bill. The proposed measure appoints a chairman of a commission of five men, the chairman to receive a salary annually of \$8,000, and for the other four \$7,500 with the right of the commission to fix the salaries of all other employees, including deputies. The commission has the right to license films or refuse license. All appointments for these responsible positions to be presented by the President and approved by the Senate. The headquarters of this commission, whatever the title is determined upon, will be in Washington—with a proviso, that with authority the commission may establish and maintain offices or bureaus wherever efficiency, economy and the public interest requires. Each bureau is to be in charge of a commissioner or deputy commissioner.

The license section of the bill provides "That the commissioners will promptly license for interstate and foreign commerce every motion picture film presented to it as required herein, unless such film, or a part thereof is obscene, indecent, immoral, inhuman, or is a reproduction of an actual bull fight or prize fight, or is of such character that its exhibition would tend to corrupt moral or incite to crime."

It is proposed that educational and scientific films may be licensed without inspection upon duly approved application of the exhibitor. In the event of a refusal of license appeals may be made by producers to the commission and also to the Court of Appeals of the District of Columbia.

JOHN F. WARDE.

#### HARRY FOX FOR THE FILMS

Harry Fox, fresh from his triumph in "Stop, Look and Listen," is making his debut as a screen star in a two-reel comedy entitled "The Gasoline Gallop." This is the first episode of a series of comedies in which Mr. Fox is to be starred, the series to be called "What Happened to Harry." They will be released by the International.

#### LIBERTY THEATER, JUNE 6

Date of "The Fall of a Nation" Opening is Officially Announced

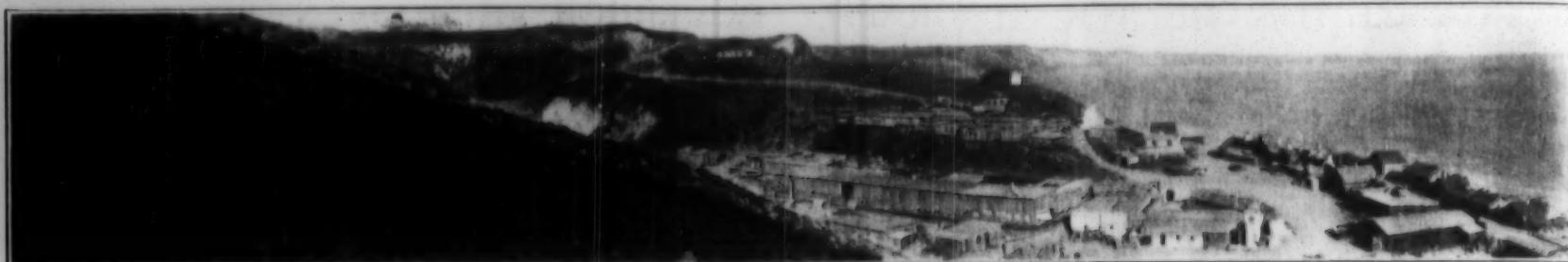
The National Drama Corporation will present Thomas Dixon and Victor Herbert's musical film spectacle, "The Fall of a Nation," for the first time on any stage Tuesday evening, June 6, at the Liberty Theater. The playhouse is the same at which the Griffith-Dixon spectacle, "The Birth of a Nation," was first presented March 3, 1915. Mr. Dixon has described the new offering as a sequel to the earlier work.

The alterations now making at the Liberty by the new management will include some striking new changes in the technique of picture presentation. Original costumes for the attaches will be in keeping with the atmosphere of the play. The complete grand orchestra for Victor Herbert's music score is now being drilled by its conductor, Harold Sanford, under the personal supervision of Mr. Herbert himself.

While continuing to occupy its offices at 720 Longacre Building for promotion and booking purposes, the National Drama Corporation has taken a large executive suite in the Subway Central Building on the south side of Times Square. Here the offices of the president, vice-president, secretary and treasurer will be located.



MARY PICKFORD AS "HULDA FROM HOLLAND." (Famous Players.)



BIRD'S-EYE VIEW OF INCEVILLE.

The 18,000-acre ranch in the Santa Monica Mountains, which serves for the production of Western dramas made by Thomas H. Ince.

## THOMAS H. INCE'S RAPID RISE TO FAME

**In Eight Years Wizard of Inceville-by-the-Sea and Culver Studios Achieves Commanding Position in Filmland—Begins Theatrical Career as Vaudeville Artist—Wins Directorial Job Through Strategy—His Latest Production is "Civilization," now Presented as Broadway Attraction**

By MABEL CONDOS.

Inceville-by-the-Sea and the Culver City studios, where Thomas H. Ince features are made, are a monument to the ambition, energy and ability of their founder, Mr. Ince.

His is a name known wherever pictures are shown; and if there is a place where pictures are not shown, it is known there as well. The life story to date of Mr. Ince is one of American aggressiveness; and a preachment in favor of that quality of qualities, self-confidence. "Believe in your self and the world will have to do likewise," might have been the motto adopted by Thomas H. Ince when going forth to do battle with the world.

It was the quality of self-confidence that encouraged him to lease the 18,000 acres that scatter themselves over the hills of Inceville, and to establish here, in the valleys and hilltops, the most picturesque of all motion pictures studios. On the doorstep of the ocean rests this miniature film city, in the hills of which have been made some of the most notable of the Ince releases, including the biggest of them all, "Civilization." Here also at Inceville was produced "Peggy" and others of equal note.

But four years at Inceville served toward the overgrowth of the Ince forces and Mr. Ince then realized his dream of a new studio, with big and many stages, much ground space, a double row of commodious dressing rooms that would amply care for his many people—and the big, white studio at Culver City was the result. Here, close to two hundred people share in the Ince payroll; seven directors and eight cameramen contribute to the fluency of the pictures produced on the five stages now in use; plans are now being made for the building of two more.

### Growth of Ince Prestige

But thirty-six years of age, Thomas H. Ince is in the front rank of the industry's captains.

Less than eight years ago, he was looking for a job. To-day, he owns a magnificent home in the heart of the Hollywood foothills. With his beautiful young wife and three handsome boys, he is able, during his few leisure moments, to enjoy practically every earthly luxury that wealth can afford.

The Ince career commenced at Newport, R. I., in 1882, when a son was born to Mr. and Mrs. John E. Ince. The father was a noted comedian, so it was quite natural that the lad should associate himself, at an early age, with the forces of Daniel Frohman. A few years later he made his debut on the stage as a boy performer with a song and dance in an act, entitled "Poets and Puppets," which was a satire on "Lady Windermere's Fan." Henry Miller and May Irwin were in the same company. This appearance was followed by a small part under James A. Herne's wing in "Shore Acres," after which Frohman engaged him—but this time as a light opera comedian.

An important role with Edwin Arden in "The Ninety and Nine" constituted his next medium of appearance before the footlights. Then came the realization of a dream that had prevailed throughout his boyhood—he was elevated by William H. Thompson, the veteran actor, to the rank of a featured player in "For Love's Sweet Sake," a vaudeville headliner which remained on the boards for three years. It is interesting to note, at this juncture, that

Thompson is one of the many big American stars who have lately been appearing under Ince's direction in Triangle-Kay-Bee plays.

Throughout the remainder of young Ince's career on the stage—which lasted until 1908—he was a vaudevillian. He managed, directed, and frequently wrote his own acts and thus made an extensive acquaintance in theatrical circles. In the Summer of 1908 a slump in the vaudeville business prevented a renewal of his contract for "time," and he found himself jobless and almost penniless in the metropolis. So he went looking for work. But he loathed the "lowly movies." He confesses that he was too "high brow" in his attitude, which was one of utter contempt for this new art—this art which was being exhibited in Coney Island beer gardens and the like.

But a chance meeting with an erstwhile

Ince worked in only one picture for the Biograph, an offer from the Imp compelling him to return to his "old love." But the only condition upon which he agreed to return was that he be given the first directorial berth that presented itself. The agreement was kept, and within a few weeks Ince was the envy of the veterans at the studio, as he strutted about telling his people how to act.

At this period in Ince's life there occurred an incident which proves that he possesses one valuable asset, viz.: confidence in himself. He accompanied Carl Laemmle one day to the Fourteenth Street Theater to view the first picture he (Ince) had directed. "What do you think of it, my boy?" queried Mr. Laemmle, anxious to learn the beginner's own verdict. "Wonderful! Wonderful!" replied Ince, and

to grow on his lip. This gave him the appearance of an older and hence more experienced man. Then he borrowed a lustrous diamond ring from "Doc" Willat. This gave him the aspect of one who did not need work. And stroking his mustache with the finger which bore the ring, he sat and "talked it over" with Kessel and Baumann. Each night, while waiting for the decision of the executives, the aspiring young strategist was compelled to return the ring to Willat.

Eventually, Ince was given the job and he started for California. His vicissitudes were many. The task looked so hopeless to him that had he had the funds, he says he would have taken his wife and baby back to New York. But he "stuck it out" and started in to make pictures. The results of his work were watched eagerly, and within a few months' time Kessel and Baumann had decided they had the right man in the right place. Shortly afterward, Ince founded Inceville, where he began to produce feature plays along with his two-reelers.

"The Wrath of the Gods" was his second big picture. This followed "The Battle of Gettysburg," which had caused a sensation. Then came "The Typhoon," "The Bargain," "The Italian," and a long list of others. Then the Triangle commenced operations and Ince's contributions were received with the warmest praise. "Peggy," starring Billie Burke, was among these. Then came the greatest of all from the Ince fold—"Civilization"—the cinema gem which began an indefinite engagement for the first time anywhere in early April, and has now been taken to New York by Mr. Ince for a Broadway opening. Boston, Chicago, and Washington will shortly book Mr. Ince's feature picture.

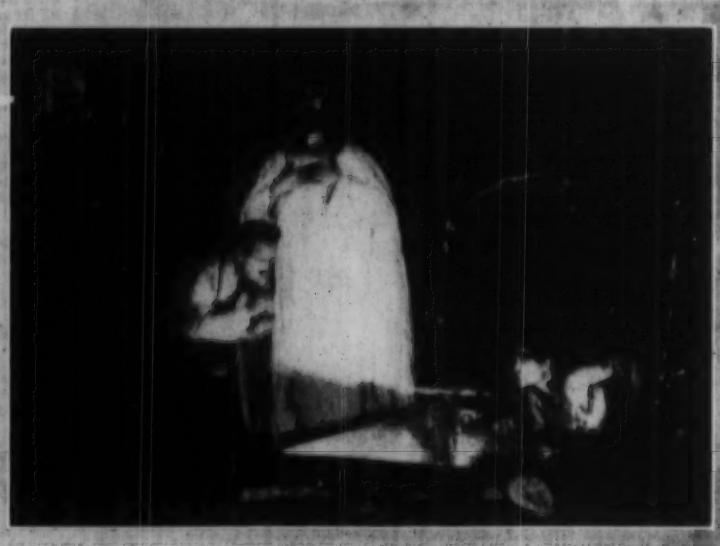
### SPREAD OF "CIVILIZATION"

Ince Agents Crossing the Continent on Motorcycles to Advertise Film

LOS ANGELES (Special).—That "CIVILIZATION," Thomas H. Ince's mighty cinema spectacle, is being eagerly awaited throughout the country is evident from the great volume of communications which continues to seek information concerning the production's disposition. Having learned of the success which has crowned the spectacle's premiere in Los Angeles, leading showmen in all states are beseeching the producer with requests to give them an opportunity to present it, with the result that Business Manager E. H. Allen has found it necessary to install a special "CIVILIZATION" department, at the Culver City studios.

Now that the big film has settled down to a steady run in Los Angeles, negotiations are under way for its early showing in all the other big cities.

Two young Ince agents are now making a continental motorcycle trip for the purpose of spreading the propaganda of "CIVILIZATION." The youths are Leo S. Harding and Andrew C. Edison and they are traveling, via the National Old Trails road, from Los Angeles to Portland, Me. The motorcycle is equipped with a side car and every available inch of its space is elaborately decorated with notices that "Civilization is coming," while a large suitcase is filled with literature and photographs which will aid the youths in fulfillment of their mission.



HOWARD HICKMAN, GEORGE FISHER, AND J. WILLIS IN SCENE FROM "CIVILIZATION."

friend converted him. He was walking up Broadway when he nearly collided with an automobile. In the car sat an actor whom Ince had once paid a salary to in vaudeville. The actor told Ince he was working in moving pictures and thus explained the presence of the limousine. "Why don't you try it, if you need work?" asked the actor. Then he drove away.

### Surrenders to Screen

At home that night Ince reflected and decided to bury his pride and join the ever-growing aggregation of movie heroes. So the following day he went to the old Imp studio on One Hundred and First Street, and asked for a job. Apparently he impressed Tom Cochrane as being a type, for he was immediately engaged at \$5 a day. The picture proved a success, and within the space of several weeks Ince learned that the Biograph Company was discussing him.

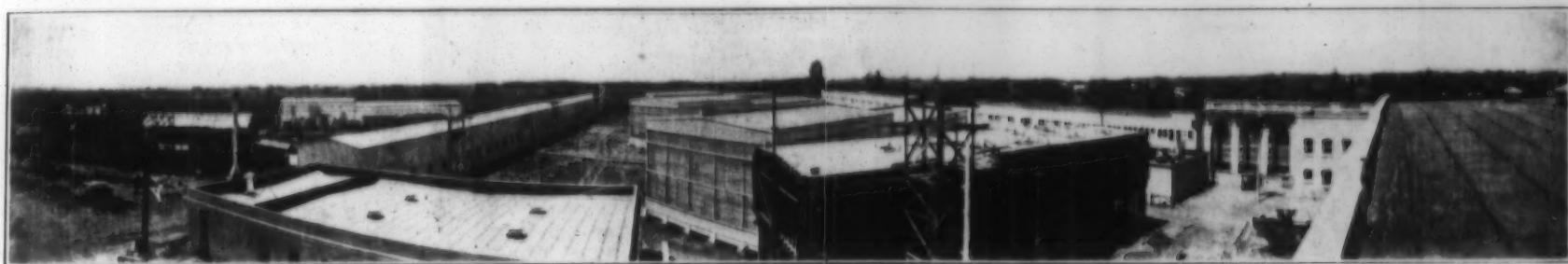
In response to the manager's request, Ince visited the studio and succeeded in convincing the director general that his services were worth \$15 a day. And the director general was none other than the now famous confere of Ince—D. W. Griffith.

Then he kept the president of the company busy listening in order that he could not hear any of the unfavorable remarks that might be made in the house. Mr. Laemmle was so proud of Ince's work that he sent him to Cuba shortly thereafter. The young director remained a year directing Mary Pickford, Owen Moore, and several others now celebrated.

Upon his return from Cuba, Ince resigned because of internal dissension in the ranks of the company—and once again was out of a job. But at the opportune time—the very day he resigned—he learned from his friend, "Doc" Willat, the laboratory expert—that Messrs. Kessel and Baumann, owners of the New York Motion Picture Corporation, were casting about for a man to send to the Pacific Coast and take charge of their plant at Edendale.

### He Dressed the Part

Here Ince brought his keen strategy into play, and it won for him. We wanted the job, but he also wanted a big salary. And he knew he looked like an inexperienced youth who would be willing to accept a meager check. So he allowed a mustache



THE CULVER CITY STUDIOS.

The tract on which the buildings are located embraces 12 acres. In the distance can be seen the 31-acre tract, which will in time be utilized by Ince for the erection of more buildings.

## INTERESTING INCE STUDIO FIGURES

**Short Personal Sketches of Varied Types of Brilliant Men and Women Whose Talents Contribute to Success of Big Organization—Frank Keenan Outlines His Views Regarding the Future Development of Film Drama and Latter's Influence Upon Legitimate Stage**

**FRANK KEENAN** is a type all by himself, and he is one of the few big stage people for whom there is a definite and distinct place in pictures. There is nobody else just like Frank Keenan and there is nobody else in picture-dom who can do "Frank Keenan stuff" with anything like the approach to the success that Mr. Keenan has made for himself in this special line of work. "A screen personality" is the most descriptive term applied in his case.

It has been scarcely a year since this stage star signed a contract with Thomas H. Ince. His screen debut was in the role of Colonel Jefferson Beverly Winslow in "The Coward," which production was an assurance that his future would be distinctively a screen one. One picture, "The Long Chance" with the Universal company, followed "The Coward." This also was a big success and upon its completion Mr. Keenan returned to the Ince studios, where he has remained ever since. He has decided and original ideas as to screen work, its future and its stories and is credited with the following in giving voice to some of this Keenan philosophy:

### Keenan's Prophetic Views

"The swing of the pendulum! Now there is an evident and significant revival of interest in the spoken drama, for which we are all glad, however highly we regard the photoplay. For it is the beginning of new vitality for them both. With the stage restored to public favor the screen drama will, of course, have to look to its laurels—to keep growing. I haven't the faintest fear that it will fade out. That is a question that is often heard: Is the motion picture play a passing fad? Most emphatically it is not. It is a rapidly developing permanent art. But if it stops developing; if it fails to keep up with the march, to hold its own with the spoken drama not as an imitator but along paths of its own—good night! You will find that the coming stage plays have been greatly influenced by cinematography. The stage will cease trying to do things that the camera can do better; it will take its own path, built on the spoken word, and acquire a new appeal. Acting will be bettered and so will co-

duction. When you break the silence of the screen story with the voice we find our ear has a new sensitiveness to voice quality, enunciation and inflection. We demand new excellences. With the photoplay it will be much the same way. The day is already past when the public will accept any sort of dramatic rubbish that the producer chooses to throw on the market. Patrons of the pictures are daily acquiring a new sensitiveness to superficialities, cheapness of appeal and careless workmanship in photodramaturgy. They are being educated to critical discernment and they are quick to pass judgment. So photoplay makers can hold their own in the race only by going deeper and deeper into the heart of humanity for their themes. They must, to use a hackneyed but still useful phrase, strike the big human note. They must move us profoundly by the great emotions of our common experience, dramatizing with conviction the things of life that really matter and about which we are deeply concerned. And they must end with a hit. I do not mean that they must have that familiar conventional happy ending. For from it. That would be deadly. The drama, if it is a true art, must deal bodily and sincerely with every sort of vital problem. It must show us the penalties, the bitter mistakes, the tragedies. But life is never a hopeless thing. However dark the picture in the end there is, there must be a ray of hope. Without that where are we?

In this broad sense the photoplay of the future will be intensely educational. It will not sermonize but will deal honestly and hopefully with real questions about life for which we are seeking an answer. It may even become a sort of forum in which the problems of the day are set forth and worked out by their dramatic application to specific cases. This has been done to some extent with the question of military preparedness. We have seen one side of this question expounded pictorially several times. The relation between a man and a woman is, of course, an eternal theme, but there are many approaches to it. One side has been over-emphasized unworthily for ill-earned profit. The other side,—that common understanding, sympathy and self-sacrifice which we call friendship—has been neglected in the dramatizing of sex relations.

So this whole vital question of woman's place in the modern scheme of things, of sounder, wholesome relations for her with men and of her education and protection, is capable of dramatic exploration and illumination. That is but an example of what I mean. The photodramatist who goes thoughtfully to such themes as these; who has something to say about them, and the imagination to present them in vigorous, pulsing drama, will be principal creditor of his splendid art."

### Hickman in Big Role

**HOWARD HICKMAN** has the notable role of Count Ferdinand in Thomas H. Ince's big picture "Civilization." This important part was entrusted to Mr. Hickman upon his completion of two years as leading man at the Ince studios. It is the biggest thing he has done to date, and it has earned for him deservedly favorable comment. Mr. Hickman renounced real estate and electrical engineering for the stage in 1898, when he joined the Alcazar Company in San Francisco. The Morosco stock in that city was his next engagement. He supported various visiting players, among them being Sarah Bernhardt and Melbourne MacDowell. Stock in Chicago and later company tours with Amelia Bingham and Robert Mantell, then an Orpheum tour, were a part of his theatrical education. He began his picture work with Otis Turner at the Universal, then went to the Lasky company to appear in "The Circus Man." In 1914 he joined the Ince company and is now stock leading man at the Ince studios.

### Bessie Barriscale's Triumphs

Bessie Barriscale's name immediately suggests the role of Juanita in "The Rose of the Rancho," in which part she was starred by David Belasco. It also is suggestive of the girl, Luana, in "The Bird of Paradise,"



H. B. WARNER  
In "A High Light."

in which play of Mr. Tully's Miss Barriscale toured the United States. While in stock at the Burbank Theater, Miss Barriscale was chosen by Jesse L. Lasky for his "Rose of the Rancho" screen production, and again she became Juanita. It was upon the conclusion of this engagement that she signed a long time contract with Thomas H. Ince. "The Cup of Life," "The Reward," and "The Golden Claw," are among Miss Barriscale's most recent successes. A blonde with brown eyes, Miss Barriscale is particularly and artistically adapted photographically to the screen, where she is more than making good.

### William Desmond, Leading Man

William Desmond was born in Ireland. It is well to state this fact immediately, as it accounts in a large measure for the gallantry of this leading man, who six months ago was a matinee idol of the speaking stage in Los Angeles. The latter city is particularly mentioned, because for six successive years he was the star of Mr. Morosco's Burbank Stock company, previous to which engagement he was leading man for a year at the Grand Theater Stock in Los Angeles. After his Burbank engagement Mr. Morosco sent him East in "The Judge and the Jury." Thereafter he appeared for David Belasco, Daniel Frohman, and the Shuberts. Two years in Australia made him favorite in that country, and in 1912 he reappeared in America as the male lead in "The Bird of Paradise." He went on the road with this show for two years and thence back to Los Angeles and Morosco stock. Thomas H. Ince recognized in Mr. Desmond the typical leading man of the screen and contracted him for his feature pictures.

### Versatile Dorothy Dalton

Dorothy Dalton, leading woman in Thomas H. Ince features, is one of the prettiest girls on the motion picture screen. Furthermore, she is one of its real artists, a Dorothy Dalton performance always be-speaking the actress. She is blonde and blue-eyed, and with a personality that makes her work and type distinctive. Current pictures in which Miss Dalton does exceptionally well are "The Disciple" and "The Raiders." Dancing is one of the many accomplishments this leading woman possesses, and in this art she is shown to advantage in one of the current releases recently finished at the Culver City studios. Chicago was the birthplace of Dorothy Dalton. She made her stage debut in 1912 at Elitch's Grand Theater, Denver. For two seasons she toured the Orpheum Circuit with her own sketch, then played a stock engagement as leading woman at Keith's in Portland, Me. Vaudeville again—but this time with a partner, Lewis J. Cody—took Miss Dalton on a tour both East and West, and at the conclusion of this engagement she signed with the All-Star Company in New York for leads in feature pictures. Later she appeared on the World Film program, and eight months ago was signed by Thomas H. Ince as leading woman for Ince features.

### William S. Hart

William S. Hart for the last two years has made the title "Western pictures" stand for something new in the film world. Mr. Hart portrays, perhaps better than anybody else who has attempted this sort of role, the "out West stuff" that not only is interesting but logical. He has a place all his own on the screen and has no imitators. "Bill" Hart is thoroughly liked, both by studio folk and film fans, and he has had a number of his vital feature releases in the two years that he has been with Thomas H. Ince. Mr. Hart rode the range until he was fifteen years old, when on a trip to New York with his father he wore his first pair of shoes. At nineteen he went on the stage with a German tragedian and later supported Madame Modjeska, originated Cash Hawkins in "The Squaw Man," was starred in "The Virginian," and played in "The Barber," "The Trail of the Lonesome Pine" and other successes. In 1914 he joined the Ince company, his first picture being "The Bargain," the seven reel Paramount feature. Mr. Hart occupies an unique place on the

screen and in the hearts of the screen public.

### Monte M. Katterjohn

Monte M. Katterjohn is a name that is known throughout the film industry. In connection with original screen stories of the "different" variety. This author has been in and with the film game for five years. He has been an Ince author eight months, and the Ince releases for the coming several months will comprise all of five productions written by him. He hails from the Hoosier State. While doing newspaper work he sold several scenarios, and was encouraged to free-lance. The split-reel comedy market was a profitable one, and he left it to assume scenario editorship of the Universal Company. He enjoyed later feature assignments with other companies and sought out the Ince studios because of the freedom allowed its writers in constructing along original lines. His signing by Thomas H. Ince gave the latter's picked scenario department a strong writer of big features.

### John Blackwood

John Blackwood, playwright and newspaper man, is one of the lieutenants of Thomas H. Ince. For weeks before the opening of "Civilization" at the Majestic Theater in Los Angeles, he devoted his time to special arrangements for its showing and exploitation, and since that time has made his headquarters at the Majestic in the Ince interests.

### John B. Ritchie

John B. Ritchie is a name and personality that fits well into the general usefulness of the Ince publicity department. Mr. Ritchie is an old-time friend of Mr. Ince, and adds his courtesy to the universal hospitality which is a feature of the Ince studios.

### Grover Rollins

Grover Rollins is the superintendent of things generally at Inceville, where the Western village hides itself in one of the hills that belongs to Thomas H. Ince and where three rows of tepees house the tribe of Sioux Indians that make Inceville their home. Mr. Rollins is the efficient overseer of the tract of 18,000 acres which comprise Inceville. He also is one of Mr. Ince's early



LITTLE RUBY ADAMS (HART CO.) AND  
"RAGS," THE INCEVILLE DOG.



1. William S. Hart Company and Western set. Photographer, Joe August, Cliff Smith, William S. Hart, and J. Rush. 2. In the days of "Peggy." Thomas H. Ince, Billie Burke, and Kenneth O'Hara. 3. Louise Glaum on "Civilization" motorcycle. 4. "Bill" Desmond, Howard Hickman, and Robert Kortman "matching for em." 5. Thomas H. Ince studying out a scene. 6. Carlyle Ellis, Studio Manager Allen, Howard Hickman, George Fisher, Barney Bernard, and Irvin Willat, Director, on a Culver City stage, finishing a "Civilization" scene. 7. Barney Sherry getting a "white washing" at Culver City. 8. C. Gardner Sullivan, Howard Hickman, and Enid Markey, deciding one of Miss Markey's new pictures. 9. Dorothy Dalton "Calls" Kenneth O'Hara. Dorothy Watson takes heed.

helpers and has been in the Ince employ four years.

#### E. H. Allen

E. H. Allen is one of the few big men of many responsibilities in the picture game who does not take his position too seriously. He accomplishes much with seemingly little effort and not only possesses, but exercises, a sense of humor that saves many a precarious situation. Being business manager for a plant as big as that which Mr. Ince conducts both at Culver City and Inceville is a particularly man-sized job. Mr. Allen has been associated with Mr. Ince since the coming of the latter to Inceville. He has fulfilled the duties of business manager for four years.

#### C. Gardner Sullivan

C. Gardner Sullivan, author of "Civilization" and chief of the Thomas H. Ince staff of photoplay authors is directly responsible for many of the big stories which have been released under the supervision of Mr. Ince. Mr. Sullivan was a newspaper man, working on the dailies in Minneapolis, Duluth, Des Moines, Sioux City, Omaha, Kansas City, Chicago, Cleveland, Pittsburgh, Philadelphia, New Orleans, Washington and New York. He terminated five years on the Hearst Service in New York to become a free-lance photoplay-wright. That was in 1913. His first script was sold to the Edison Company and he then started to write for the New York Motion Picture Corporation. After the sale of sixty stories to this concern, he joined the Ince Company at the head of its scenario staff. "The Italian" was the first of his big features. This was followed by "The Cup of Life," "The Reward," "The Mating," "On the Night Stage," "The Darkening Trail," "The Toast of Death," "The Iron Strain," "The Golden Claw" and others. Then came the Ince masterpiece "Civilization," credit for which C. Gardner Sullivan can claim with just pride.

#### Lanier Bartlett

Lanier Bartlett is a member of Thomas H. Ince's scenario staff. He came to the

Ince studios after four years' affiliation with the Selig Company during which he prepared "The Ne'er do Well" for the screen and went ahead of the company in Panama. A Californian by birth, Mr. Bartlett has traveled extensively through Europe, Africa and the South seas and is well-versed in the costuming and customs of the different countries. Previous to his adoption of this calling Mr. Bartlett was a newspaper man. In November of 1915 he came to the Ince studios as a staff author. There are a number of five-reel features written by Mr. Bartlett that are about to be put into production at Mr. Ince's Culver City studio.

#### David M. Hartford

David M. Hartford's title is Master of Productions at the Thomas H. Ince studios. He was one of Oliver Morosco's lieutenants whom Mr. Ince corralled, and whose services are of inestimable value to him in his new Culver City studio. Mr. Hartford is an expert in casting, settings, and anything else that goes toward making a production perfect. He is responsible for the artistic prologue which accompanies the every showing of the Ince masterpiece, "Civilization." Mr. Morosco's premier productions of "Peg o' My Heart" and "The Bird of Paradise" owed much of their success to Mr. Hartford, who superintended both productions. He resigned from the Morosco employ almost two years ago to affiliate with the Ince Company.

#### Kenneth O'Hara

Kenneth O'Hara is the man who has spread the fame of Thomas H. Ince, the man and producer, to the uttermost corner of the picture world and to the uttermost page, not only of just the picture magazines, but of fiction magazines and daily newspapers as well. Mr. O'Hara is a type that might easily be named that of "Young America." The term clean-cut applies to him in every sense of the word. Before coming into the West he was a valuable newspaper man on the staff of the Brooklyn Eagle. Two years ago he came West to

write up sports on the Pacific Coast. He affiliated with the Los Angeles daily Tribune, and after several months as a staff writer on this paper, joined the Thomas H. Ince forces as head of the publicity department. It was Mr. O'Hara who gave Inceville-by-the-Sea its name, and who is responsible for the many big publicity ideas which have been carried out in the Ince interests during the past two years.

#### Barney Bernard

Barney Bernard, who has been a member of the Ince publicity department for the last year, is a Californian, and had never been out of his native State until Thomas H. Ince took him to New York less than a month ago to help give "Civilization" special Eastern publicity. Mr. Bernard was also recruited from the newspaper ranks, having been a police reporter on one of the Los Angeles daily papers for several years. While in the Ince employ he has taken advantage of its every department and many hours spent in the cutting room resulted in his becoming an able cutter of film.

#### "Alice of the Films"

ENID MARKEY, although a Western girl, is not a Western type. She is artistically beautiful, with black hair, large black eyes and manner sweet and gracious. She has been named the "Alice in Wonderland" of films and has a number of big, strong roles to her credit. Born in Denver, she was raised and educated in that city. Her favorite pastimes were long rides on her horse and attendance at the theater.

She obtained theatrical experience with the Burbank Stock company in Los Angeles and later appeared in a Nat C. Goodwin company. A friend showed her photograph to Thomas H. Ince, and the latter, recognizing Miss Markey's photographic possibilities, gave her a place among the Ince players. Her first successes were registered in "The Darkening Trail" opposite William S. Hart; in "The Mating" and "The Cup of Life." Later with Dustin Farnum in "The Iron Strain," Miss Markey won favorable comment. At present she

is playing opposite William Desmond. The "Alice in Wonderland" of the films can always be depended upon to give a performance complete and satisfying.

#### Director West

DIRECTOR RAYMOND WEST entered the motion picture field and the Ince studios in 1909. He came from Detroit, where he served as secretary and treasurer of two large gas companies; previous to that, Grand Rapids, Mich., knew him for his athletic ability, Chicago being the city of his birth. The property room of the Ince studios gave Mr. West his first experience in a motion picture way. From property man to assistant cameraman, cameraman to assistant director and finally to a directorship, briefly tells the rise of the man known as Inceville's "boy director."

In addition to directing, he personally superintends the adjustment and operation of each scene. His education in the way of things motion picturesque is complete, and he can always be depended upon to turn out a production unusual in one or more ways. A considerable portion of the successful production of "Civilization" owes itself to Mr. West. By way of resting after several active years at the Ince studios, Mr. West has taken a vacation trip of several weeks to Honolulu.

#### Blue-Eyed Rarity

MARGARET THOMPSON belongs to blue-eyed blonde genus, much in demand, but rare in type. She has been a member of the Ince Stock companies for several years, and appeared to particular advantage in a number of the earlier Ince plays, such as "Keno Bates, Liar," and the "Man from Nowhere." Current releases in which she played are "The Mating," "The Cup of Life," and "The Reward." Miss Thompson is a Western girl, born in Trinidad, Colo. She is a daring rider and swimmer, and has taken many risks in Western Ince pictures. She is a favorite with everyone connected with the Ince organization.

# WARNING!



JOE AUGUST



O. M. GOVE



CLYDE DEVINNA



DAL CLAWSON



G. D. HARRISON-HERIOT



J. D. JENNINGS

IRVIN WILLAT  
(IN CHARGE)

CHAS. KAUFMAN

## These Men Are Being Held

Responsible for the Photography in THOS. H. INCE FEATURES

CULVER CITY

: : :

CALIFORNIA

## PACIFIC COAST NEWS

BY MABEL CONDON

LOS ANGELES, CAL. (Special).—S. S. Hutchinson, president of the Signal and American Film companies, this week returned to Los Angeles after a prolonged visit to Chicago and New York. Although pressed for time he was able to visit the Signal studios for a private running of "Whispering Smith" and "Medicine Bend" before going on to the American studios in Santa Barbara.

Charles Clary has joined the Western Fox company, and is doing excellent work under the direction of R. A. Walsh.

Anna Little, of the American studios, is doing some excellent screen work in "The Pilgrim," by E. A. Kaufman, under the direction of Frank Borzage.

Charlie Ray is much pleased over the fact that the Ince scenario forces are creating a special photoplay for him along new comedy lines.

Grace Cunard and Frances Ford have settled down once more at Universal City, continuing where they left off on the sixth episode of "Peg o' the Ring."

Myrtle Stedman has completed her work in "The American Beauty" for the Pallas Company and William D. Taylor. Her director has gone on record as saying she is the most willing worker he has ever had.

The Mason-Russell company at Universal City went to San Diego last week for the taking of water scenes in a cannibal story, which has Albert Russell and Billy Mason as co-authors and co-directors.

Director Richard Stanton has changed his affiliation from the Universal to the Fox Company.

### Day a Week in Los Angeles

Vernon R. Day, personal representative for George K. Spoor, president of the Essanay company, spent the past week in Los Angeles to the very great pleasure of a great number of his friends and to the benefit of the Essanay company.

William F. Russell and E. A. Kaufman, a scenario writer, spent two days in Los Angeles upon completion of the former's latest American feature "The Guide."

Vola Smith is being featured at Universal City in one and two-reel pictures written especially for her and directed by Cliff Elfeit.

### Fox Gets Anna Luther

Anna Luther has left the Keystone for the Fox Company and went to Mojave last week for the making of her first picture on the Fox programme. Richard Stanton is Miss Luther's director.

All Christie comedies will no longer be released on the Universal programme. A new releasing medium will be announced shortly.

Director Roy Clements is working on a story for Pat Rooney to be made at Universal City.

Miss Mabel Johnson, selected to represent Ince and "Civilization" because of her performance of "Glory" in the big film spectacle, won the first prize in the annual parade of bathing girls at Venice, California. Six judges decreed that her statuesque blond beauty, augmented by a costly suit of silver cloth with hat and parasol to match, left no doubt as to supremacy.

J. P. McGowan is directing "The Diamond Runners," which takes the entire company to Honolulu, including Paul C. Hurst, Thomas G. Lingham, Mrs. Lingham, Chance Ward, William Brunton, J. E. Perkins, and Director McGowan.

Paul Perry, acting as emergency cameraman for the Lasky Company, made so good in the filming of "Sweet Kitty Bellairs," directed by James Young, that he has been assigned to a directorship. Perry took the place of the photographer between scenes of the picture and turned out some of the most beautiful work that has been seen at the Lasky studio.

### Patents Film Polishing Device

Alvin Wyckoff, the director of photography at the Lasky studio, has just perfected and applied for a patent on a new film polishing device. It does away with all sprockets and the film is more thoroughly and carefully polished than by any other method. The Lasky Company has already ordered four machines from Mr. Wyckoff, and it is expected they will finance him in placing them on the market.

Charles Millar, of the Thomas H. Ince forces, re-assumed the title of director this week, when he assumed the responsibility of producing the new Triangle-Kay Bee play in which Bessie Barriscale is starring.

F. W. Woolworth, well-known merchant prince and owner of the New York skyscraper which bears his name, was an interested visitor at Universal City.

Rollin S. Sturgeon has chartered a yacht for use in Cleveland Moffett's "Through the Wall." A shipwreck at sea, during which Nell Shipman does some drowning "stunts" for submarine photography, will be a feature. Mr. Sturgeon plans on anchoring where the tuna fishing is good.

### Ritchie-Greenwood in Lamothe Picture

Ed. Sloman, American director, has completed a psychological drama, "A Man's Soul," with Franklin Ritchie in a big part, and is now on a five-reeler under the present name of "Dust," written by Julian Lamothe. The leading part is taken by Franklin

Ritchie, with Winifred Bryson playing opposite him.

The famous coast comedy team, Kolb and Dill, are to be featured in a five-reel comedy, "A Million for Mary," written by Aaron Hoffman and put into scenario form by Al Santell.

Zoe Beech, the five-year-old film actress of Universal City, is supported by a strong cast in "Uncle John's Money," under direction of George Cochrane.

A friend with whom George E. Periolat had played for two years in "The Man of the World" told Periolat the other day that he often wondered what had become of his former teammate. The friend had often seen Periolat's name on the advertising sheets, he said, but al-

Burke, Jerome Storm, Walt Whitman, F. D. Tabler, Agnes Herring, Ethel Ulman and Louise Brownell.

During the absence of the J. P. McGowan Company from the Los Angeles studios on their trip to Honolulu, preparation will be under way for the production of Alie MacGowan's novel, "Judith of the Cumberlands," immediately upon their return.

Wallace Reid, the Lasky star, was buried under a steam shovel of gravel in the Baldwin quarries during the filming of scenes in the new Wallace Reid-Cleo Ridgley picture. Director George Melford instructed Percy Hildebrand to keep the camera grinding throughout the extraction process for the edification of the studio forces.

### Last of "Social Pirates"

The Kalem studios have finished the last scene of the "Social Pirates." James W. Horne, the director, is now preparing for a new serial soon to be announced.

Director Robert Leonard has completed the picturization of his own story, "Ambrosia," and is now filming "Little Eva Elgerton," a comedy drama in five reels, featuring Miss Ella Hall and Leonard, with a strong supporting cast.

versal City, featuring Miss Dorothy Davenport and Emory Johnson. The story is by Bob Wagner, the well known magazine writer, and from which Calder Johnstone arranged the photo-drama.

Webster Campbell and Corinne Griffith are to be featured in a three-reel drama, by Russell E. Smith, at the Vitagraph studios.

### Katterjohn Writes "Hart Stuff"

Monte M. Katterjohn, the young Ince author, is deeply engrossed in the construction of a new play for William S. Hart. He refuses to divulge its nature, declaring he has drawn a character unlike anything Mr. Hart ever has attempted. The story will constitute the third vehicle that Mr. Katterjohn has provided for Mr. Hart.

Director Lynn Reynolds has completed the picturization of his story in five reels entitled "The Deacon's Demise," at Universal City, in which Miss Myrtle Gonzales plays the featured lead, with Frank McQuarrie opposite.

Jack Mulhall, a recent Biographer, has joined the Universal to play juvenile leads with Cleo Madison's company.

Wallace Beery is at work at Universal City directing Carter De Haven in the new serial "Timothy Dobbs," leads to the conclusion that he is a human dynamo.

Mary Anderson, Jack Mower and Corinne Griffith form the three sides of a novel triangle in a story being produced by William Wolbert at the Vitagraph studios.

Director Otis Turner has returned to Universal City after a short vacation, and is directing Flora Parker De Haven in an original five-reel story by Olga Printzau, called "The Seekers."

Representatives of all the leading jewelry houses of the Pacific Coast were entertained at Universal City for several hours by Charles Rankin, manager of production, on Friday, May 12.

Milton E. Hoffman is Jassee L. Lasky's temp. at the Hollywood studios, while Mr. Lasky is in New York City.

The Good Fellowship Association, which comprises the members of the American Film Studio, will give a minstrel show at the Potter Theatre in Santa Barbara in later May. The benefit will be for the association fund, which cares for anyone at the studio ill or otherwise in need of aid.

Chester Withey, co-author and director of "The Dope Fiend," is making rapid progress with this picture, which has Norma Talmadge and Tully Marshall as its stars.

H. M. Horheimer, president and general manager of the Balboa company, has returned from New York. He has appointed William Stoermer as director general of the Long Beach studio.

Jack Sherrill and his mother arrived in Los Angeles for an indefinite stay, and are now registered at the Hollywood Hotel. Mr. Sherrill, who is a juvenile leading man of experience and note, is interested in meeting the producers of the West coast. He may be tempted to become one of the Pacific Coast film colony.

Gus Inglis, of the motion picture agency of Willis & Inglis in Los Angeles, has gone to New York to arrange for the naming of a representative or the opening of an office there.

Director and Mrs. Thomas Ricketts, of the American Film company, gave a farewell dinner at the Arlington in Santa Barbara, in honor of Mr. and Mrs. Donald Macdonald, who leave shortly for the East, and Constance Crawley and Arthur Maude, who have left Santa Barbara.

At Inceville:—Wm. S. Hart is at work on a new Western play by C. Gardner Sullivan and with a brace of new six-shooters, the gift to him of Thos. H. Ince.

At the Ince-Cuver City studios:—William Desmond and Enid Markey are co-starring in a Mexican story, under the direction of Walter Edwards. A trip to the Mexican border was made for scenes; they were obtained—and Robert Kortman, whose Mexican make-up defied detection, was placed under arrest as a dangerous character. Mr. Kortman succeeded in proving that only his make-up, and not his character, was dangerous; also that he was an actor, and so was released. Bill Desmond claimed the border was 130 degrees in the shade, with no shade in sight.

"The Music Swindlers" is the fourteenth episode of the Kalem series, "The Social Pirates," directed by Jas. W. Horne. There will be but one more instalment before a new serial is begun.

Harry Edwards has completed a one-reel comedy at the Kalem Hollywood studio. Norma Nichols, Mr. Hamilton and Mr. Duncan (Ham and Bud) put a thrilling finish to the picture by a jump in a Ford car, from the end of the Santa Monica pier into the ocean.

The Rollin Phumphilim Players to return from the Mexican border laden with good comedy negative were Director Hal Roach, Beebe Daniels, Hal Lloyd and "Pat" Lampson.

Kenneth McGaffey, Lasky publicity chief, has returned from a week at San Francisco with Sessue Hayakawa, who was wined and dined by the leading Japanese of San Francisco, and Anita King, who spoke at the dedication of the Mission motion picture theater. She incidentally addressed the local Censor Board and influenced them to take a new outlook on the censor situation.

There were three birthdays at the Fine Arts studio last week, the Talmadge Sisters and Robert Harron holding a three-cornered celebration.

Margery Wilson is again with the Ince-Triangle forces and appears in Wm. S. Hart's "bad man" story at Inceville. She will shortly have the feminine lead in a sea story in which Wm. H. Thompson will be starred.

### EXTERIORS CULVER CITY STUDIOS.

1. Partial Views of the Thomas H. Ince's new Triangle-Kay Bee Studios.
2. Three of the Stages and the Dressing-Room Buildings (on the right).
3. Administration Building and Dressing-Room Building (in rear).

ways failed to find him in the photoplays. Rollin S. Sturgeon, director-general of the Western Vitagraph Company, is making a new record in fast, efficient production. Work on his big feature, "Through the Wall," the Cleveland Moffett detective story, is progressing so rapidly that Sturgeon expects to complete it within a week or so. The picture, he thinks, will be as enthralling in its way as was the Blue Ribbon picture, "God's Country—and the Woman."

Two hundred delegates to the annual State convention of the Knights of Columbus, which was being held in Los Angeles, were interested visitors at Universal City on afternoon of May 10. Special animal acts were put on by Superintendent Rex de Rosell and his assistants for the entertainment of the visitors.

"L'Abbe Constantine" is to be filmed by Director Rupert Julian in five reels, the work of production to be commenced next week. The cast will include Julian, Miss Louise Lovelty, Miss Elsie Jane Wilson, Douglas Gerard, and other Universal City players.

### Dorothy Dalton Leads With Warner

An unusually large cast is appearing this week in support of H. B. Warner in the current Triangle-Kay Bee feature in which he will be starred. He will have as leading woman Dorothy Dalton, best remembered for her work in "The Disciple" and "The Raiders." Other members of the cast are Chas. K. French, Roy Laidlaw, J. Frank

William Desmond, the Ince Triangle leading man, has been converted permanently to the cause of the motion picture. Six weeks ago, Mr. Desmond was approached by Oliver Morosco with a proposal that he re-associate himself with the Burbank Thicker Stock company in Los Angeles. He politely refused the offer, explaining to the theatrical magnate that his work in the studio was more to his liking.

After the memorable performance of "Julius Caesar," Raymond B. West, of the Ince-Cuver City directorial staff, departed for Honolulu, to spend a month vacationing. West has been associated with Ince for about six years, yet this is the first actual vacation he has enjoyed.

Anna Schaeffer, of the Vitagraph, is looking forward to the annual visit in California of her sister and her two children. (Not Anna's—her sister's.)

Directors Harry Carey and George Marshall have concluded the production of Peter H. Kyne's story, "The Committee on Credentials," in two reels, featuring Mr. Carey, with Miss Olive Fuller Golden opposite, at Universal City.

Production of two new Triangle-Kay Bee plays was begun last week at Thomas H. Ince's Culver City studios. One is the vehicle in which Frank Keenan plays the stellar role, while the other is serving as a medium for Bessie Barriscale. Both are from the pen of C. Gardner Sullivan.

"Not by Faith Alone" or "In the Days of the Missions," is being produced in five reels by Director Lloyd B. Carleton at Uni-



# FRANK KEENAN

## THOMAS H. INCE FEATURES

### *Current Releases*

"The Coward" "The Vultures"

"Phantom Farraday" "The Stepping Stone"

"The Colonel"

## DAVID M. HARTFORD

*Superintendent of Productions*

Thomas H. Ince  
Features

CALIFORNIA



## GEORGE FISHER

*Appearing as  
"The Christus" in*

**"CIVILIZATION"**

Thomas H. Ince  
Features

California



## HOWARD HICKMAN

*Current Releases*—

COUNT FERDINAND IN  
THOMAS H. INCE'S  
MASTERPIECE  
**"Civilization"**

CALIFORNIA

## JACK C. GILBERT

JUVENILE ROLES

THOMAS H. INCE FEATURES

In forthcoming releases with  
William S. Hart, H. B. Warner and Frank Keenan  
CALIFORNIA



## GEORGE ELWELL

THOMAS H. INCE FEATURES

Jimmy Callaghan in "The Raiders"

CALIFORNIA



1. Charles Ray, Charles K. French, Howard Hickman, and Jerome Storm, during a leisure moment at Culver City. 2. J. Barney Sherry at the post office in Culver City. 3. George Elwell, Charles K. French, Charles Miller, and Cameraman Otis Gove on the veranda of the dressing-room building at Culver City. 4. Margaret Thompson, Clara Williams. 5. Thomas H. Ince giving instruction to Leo S. Harding and Andrew C. Edison, the "Civilization" transcontinental motorcyclists, just before their departure for Portland, Me. 6. Director Walter Edwards (at right) between scenes. 7. The Ince publicity staff—namely, Kenneth O'Hara and "Barney" Bernard. 8. Director Raymond B. West staging a scene with Bessie Barriscale. 9. C. Gardner Sullivan, Howard Hickman, and Enid Markey. 10. Robert Kortman and William Desmond, the two strong men of the Ince forces.

#### His Musical Triumphs

**VICTOR L. SCHERTZINGER** is the youthful artist responsible for the splendid musical score which accompanies Mr. Ince's masterpiece, "Civilization," for the "personal" musical accompaniment to "Peggy," and all others of the Ince pictures which have been shown to date. The young musician has accompanied Mr. Ince to New York for the introduction there of "Civilization."

#### The Art of Brunton

**ROBERT BRUNTON** is the unassuming and highly efficient art director of the Thomas H. Ince studios. A copy of every script ready for production is given Mr. Brunton, who plans its every setting. An interesting phase of his methods is the fact that he constructs a paper model of every large and intricate setting he makes. Every detail is worked out by him in consultation with the director, and the result is screen art of the highest grade.

#### Fisher's Sacred Role

**GEORGE FISHER** was chosen as The Christus in Thomas H. Ince's spectacular production, "Civilization." Mr. Fisher handles this role with a delicacy that excites

none but favorable comment. Tall, with light hair and blue eyes, and Grecian features, he is a valuable type of screen artist. He has had much theatrical experience and is one of the valuable Ince juvenile leading men.

#### A "Heavy" Expert

**ROBERT MCKIM** is noted for his work in "heavy" roles. At present he is with William S. Hart's company at the Inceville studio. His start in the films was with the Ince players less than twelve months ago. He began his stage work in San Francisco several years ago opposite Constance Crawley. He is best known for his legitimate work in "The Devil," later as Lily Langtry's leading man, as stock star in Salt Lake City, leading man with Mrs. Douglas Crane, and at the head of his own company in Alaska.

#### Ray's Boyish Success

**CHARLES RAY** has played juvenile roles with success in Mr. Ince's company for three years, and appeared to advantage in "Peggy," "The Cup of Life," and "The Coward." Musical comedy gave Mr. Ray his first stage experience. He is an extremely satisfying entertainer on the screen.

#### The Western Vamp Lady

**LOUISE GLAUM** is the "vampire" of Western pictures, and has scored repeated triumphs in such roles with William S. Hart's Western productions. She had a big part in the stage production of "Officer 666," played with Nat Goodwin at the Auditorium in Los Angeles, and then went with the Pathé Company. She was featured by Thomas H. Ince in "The Toast of Death" a year ago, and since then has appeared with William S. Hart in "Winning Back," "The Conversion of Frosty Blake," "The Aryan," and other pictures of favorable

Coast in 1915. He chose the site now occupied by the Keystone studio and made the first one hundred and eighty-five pictures produced on the Coast for the N. Y. M. P. Programme. Mr. French played most of the leads himself. After making his one hundred and eighty-fifth picture, he managed the James Youngdeer studios in Los Angeles for three years and, returning to the N. Y. M. P. fold, became a member of the Thomas H. Ince Company, where his value is high as a character actor.

#### Elwell in Blackface

**GEORGE ELWELL**, a protege of Thomas H. Ince, is the boy-actor who scored so notably as Jimmy Callahan in support of H. B. Warner in "The Raiders." George started as property boy at Inceville. At present he is playing his first blackface role. He occupies a definite place in pictures as the type of boy-actor that never grows old.

#### "Jerry" Storm, 'Nuff Said

"**JERRY**" STORM, they call him out at the Ince studios, where he has been in stock for three years. "The Cup of Life" gave Mr. Storm a suitable part, and he was also cast in Mr. Ince's big picture, "Civilization." He appeared on the legitimate stage with James K. Hackett, Olga Nethersole, and Robert Edeson.

#### When French Went West

**CHARLES K. FRENCH** brought the New York Motion Picture Company to the West

# DOROTHY DALTON

**THOMAS H. INCE  
FEATURES**

California



## BESSIE BARRISCALE

**THOMAS H. INCE  
FEATURES**

"The Cup of Life"  
"The Green Swamp"  
"Bullets and Brown Eyes"  
"The Mating"

CALIFORNIA



## ROBERT McKIM

Heavies

**Thomas H. Ince Features**

*Current Releases:*

"The Stepping Stone"	"The Aztec God"
"The Edge of the Abyss"	"The Disciple"
"The Raiders"	"The Primal Lure"

CALIFORNIA



## CHARLES RAY

**THOMAS H. INCE  
FEATURES**

"The Coward"  
"Peggy"  
"Dividends"  
"Dust"



## Robert Brunton

ART DIRECTOR

**THOMAS H. INCE  
FEATURES**

CALIFORNIA



## INCE CAMERA EXPERTS

## Leading Staff Lights Who Keep Photographic Standard Up to High-Water Mark of Excellence

The photographic department at the Thomas H. Ince studios is one that has been brought to particularly high perfection. There are eight men who keep up the standard of excellence established by the head, Thomas H. Ince.

Irv Willat is head of the photographic and art departments. He is a man of all around experience in a motion picture studio, and can take a picture, direct a scene or decorate a sub-title with expert aptness. He is a brother of Doc Willat, who built the Willat studios in Bayonne, N. J. The younger brother was associated with this enterprise at its outset; he was also of the Kessel and Baumann organization in the Longacre Building, Times Square, New York city. His start, however, was in the acting end of the business, though he soon discovered that the technical end was his forte. He joined the Imp Company six years ago. It was shortly afterward that he joined Thomas H. Ince, and was the first to do camera work for this producer. It was an accident, but a fortunate one, and led to a happy affiliation. The Reliance, All-Star, World, and Metro companies, however, had Mr. Willat's services for various lengths of time. Eight months ago Mr. Willat again found Mr. Ince's studio, and is now established there.

Charles Kaufman, now one of the photographic experts at the Thomas H. Ince's studios, began the making of history along motion picture photography lines with the Essanay Company in Chicago. That was seven years ago. He served a year with the American Company, a year with Watterson R. Rothacker in commercial cinematography, then returned to the Essanay, where he produced a number of comedies. These comedies had a big sale, but the lure of the camera was too much for Mr. Kaufman, and he gave up his newly acquired directorship and started on the famous trip around the world with Mr. Dorsey, making educational and scientific pictures. On this trip Mr. Kaufman photographed 35,000 feet of film. Just previous to his coming into the Ince Company, he photographed the greater part of the Universal's Pavlova picture. One of the pioneer photographers in the business, Mr. Kaufman is also one of the most expert.

J. D. Jennings tried civil engineering with the Guggenheims and the Southern Pacific before he decided that motion picture photography was his mission in life. That was a little more than four years ago, and shortly after Mr. Jennings had graduated from the University of Utah, the State of his birth. Photography had always possessed a strong attraction for him, and the field of the motion picture held out a promise that he could not resist. Various of the picture companies had his initial services until two and one-half years ago he joined the Thomas H. Ince staff of photographers. Among the recent pictures photographed by Mr. Jennings are "The Corner," "The Edge of the Abyss," and "The Dividend."

Clyde De Vinna thanks four years of service in the navy for a great part of his photographic knowledge, for it was while he was serving in around the world cruises that he found time to study photography. At the conclusion of his nautical term three years ago he became a photographer in San Francisco. Coming to Los Angeles, he had his first experience with the motion picture camera, and in 1914 became one of the Thomas H. Ince cameramen. While motion picture photography is now his line, he is especially noted for the splendid still photography which he secures. Among the Ince pictures he filmed are "The Raiders," "The Beggar of Cawnpore," and "D'Artagnan."

Otis Gove is called by many the dean of motion picture photographers. He adopted various occupations in life, however, before turning his attention to the art of motion photography. Real estate and politics in Vermont were combined occupations, with the study of photography a hobby. Mr. Gove became so expert in the latter calling that he made a trip around the world as a photographer. Learning all possible about motion picture photography, he adopted this as a permanent profession, and three years ago became one of the cameramen at Inceville. "Honor's Altar" is a current release which testifies to the completeness of Mr. Gove's photographic knowledge.

B. H. Harrison learned and practised the

photographic art in England. He specialized in trick photography and perhaps knows more about this special branch of the photographic art than any other photographer in the motion picture industry. For years he was known as an expert still photographer. He was camera man for the Melies Company, and one year ago he came to the Ince studios and was assigned to Director Raymond B. West's company.

Dal Clawson is a Californian and is well known locally as one of the best camera men this State has produced. His experience at the motion picture studios of the Southern California colony has been extensive, and he ranks high in the photographic profession. It was Mr. Clawson who filmed the Universal feature, "Hypocrites." He also photographed a number of the features released by the O'Brien Company. It was from the latter organization that he came to Inceville. A number of the big Ince releases owe the fineness of their photography to the expert knowledge of Mr. Clawson.

Joe August photographs the Ince features in which William S. Hart appears, and the latter takes occasion whenever possible to extol the work of his camera-man. Though of youthful appearance, Mr. August is a graduate mining engineer as well as being a photographer of wide knowledge. For several years he was superintendent of the mining district of Colorado. He has been in the employ of Thomas H. Ince for the last four years. He was assigned to Mr. Hart's company when the latter star joined the Ince forces two years ago. Among the recent pictures filmed by Mr. August, and the photography of which has received especial flings, "The Aryan," and "Between Men."



1. A Dressing-Room Study of Clara Williams and Margaret Thompson. 2. William S. Hart's New Six-Shooters. 3. Charles K. French "making up" George Elwell. 4. Robert Brunton, Superintendent of Production; Kenneth O'Hara, Publicity Manager; Mabel Condon, MIRROR Representative, and David Hartford Snapped at the Culver City Studios.

## COAST STUDIO GOSSIP

Frank Keenan, the "Cassius" of the May 19 open-air Shakespearean celebration, has begun a new play at the Ince-Culver City studios. Mr. Keenan's role in the Shakespearean centennial event is one of the big special engagements for this production.

Director Allan Dwan spent a week in picking locations for the Bret Harte picture "In the Carquinez Woods." He will take the players as far as San Francisco in the making of this picture, which has Douglas Fairbanks in its lead as a half-breed Indian and the supporting cast of Jewel Carmen, George Beranger, Alma Rueben, Tom Wilson, Art Rosson and Frank Brownlee.

The Cleveland Moffett detective story, "Through the Wall," will be completed within three weeks by Director Rollin S. Sturgeon at the Vitagraph studio.

Through the courtesy of Mack Sennett, Louella Maxam, leading woman with the Keystone Film company, has been given a vacation to enable her to accompany her husband, William Brunton, on his trip to the Orient with the J. P. McGowan company.

Director Ingraham and De Wolf Hopper have completed the Fine Arts "Casey at the Bat" picture, and have begun an original comedy-drama by Anita Loos. Besse Love will play opposite Mr. Hopper and the balance of the cast will include Loyola O'Connor, George Pearce and Carl Stockdale.

Director Wm. Wolbert, of the Vitagraph Company, is at work on a three-reel drama with Mary Anderson, Jack Mower, Corrine Griffith and Otto Lederer in the leading parts. It is a story of the North and New York City, and in it Mary will have a part in which she is a "grown-up."

Sherwood MacDonald is directing "The Grip of Evil" series, which Balboa is producing for Pathé. It comprises fourteen stories, each episode complete in itself, with Jackie Saunders the featured player and acting a different type of girl in each installment.

Wilfred Lucas is again at work in a Fine Arts picture, after a brief illness.

James Young will direct Mabel Norman at her new studio just off Sunset Boulevard. Wheeler Oakman will play opposite Miss Norman.

Henry Webber, of the San Francisco Paramount office, as a chairman of the Actors' fund, was in charge of the ball given at the Exposition Auditorium in San Francisco on May 12 for the benefit of this fund. A special car took a number of Lasky stars to the northern city for this occasion.

Helen Gibson planned so daring a railroad feat for the "Hazards of Helen" series that the railroad company forbade



JEROME STORM OF INCEVILLE.

MR. INCE OF INCEVILLE  
Explains That the New Culver City Studios Are  
for Filming Society Stuff

"We have what I believe is the finest plant for the taking of motion pictures that you can find in this or any other country," said Thomas H. Ince shortly after his arrival in New York the other day. He was making his first visit to the new office of the Triangle Film Corporation in the Brokaw Building, and was asked just what the new Culver City studio plant meant to the motion picture business.

"It is going to mean a great deal," said Mr. Ince. "We moved because we felt that there was good reason to believe that by the construction of a new and modern plant, built upon intelligent manufacturing lines, some of the enormous overhead expenses of taking motion pictures could be eliminated, with the result that bigger and better pictures would be made. Culver City is the last word in studio facilities. It is good commercial planning that has produced it, and then it won't do any harm to remember that close to half a million dollars expended in a tract of sixteen acres—with another sixteen lying alongside of it for future development—makes some considerable showing in buildings."

"We have practically abandoned the open-air studio for the taking of our pictures," Mr. Ince went on. "We have come to the conclusion that the best results are to be obtained under glass, and we have equipped all our studios with the best lighting system that we could find anywhere, one that makes possible results that would have been impossible six months ago, even. We have five glass stages, and have the facilities and equipment to add more at short notice. Culver City, I believe, is the top notch of studio work. We have taken what I feel is a large step forward, and the keynote of the whole of the new plant has been something that is sadly lacking in motion picture making heretofore."

"I mean efficient manufacturing methods and proper administration in the layout of the work. I don't pretend to say that we have reached the point where no further improvements may be made, but we have taken a long step forward."

"Triangle pictures have established themselves, and there is little need for us to do anything now but put the best ideas, the best people and the best work of which we are capable into them. That means, of course, that we will have taken the essential steps for a continued success along these lines. The time has come when big things are expected of the motion picture; when it has become really an integral part of the national life, and as such has come to assume a position of dignity. An industry that has risen nearly to fourth place is truly deserving of the best equipment we can give it, and we have made a long step in the direction of industrial efficiency at the new plant."

"The move to Culver City does not mean that we have abandoned the Inceville studios. They will be used for the taking of special features, and all the W. S. Hart pictures will be made there exclusively. Inceville, with its 18,000 acres of Western landscape and hundreds of head of horses and cattle, lends itself better than any other studio in America to the making of western pictures."

All the Ince society dramas will be made at Culver City, where he will have six producing companies. Bigger and better pictures is the Culver City slogan, and Mr. Ince assures Triangle exhibitors that he will hold up his end.



# ENID MARKEY

*THOMAS H. INCE FEATURES*  
CALIFORNIA

# WILLIAM S. HART

## THOMAS H. INCE FEATURES

“The Disciple”      “Hell’s Hinges”      “The Aryan”  
“Between Men”      “The Primal Lure”



# MARGARET THOMPSON

*THOMAS H. INCE FEATURES*

Current Releases

“THE CONQUERER”      “THE STEPPING STONE”  
“THE DIVIDEND”



# WILLIAM DESMOND

*THOMAS H. INCE  
FEATURES*

Current Releases

“Peggy”  
“Waifs”

“Bullets and Brown Eyes,”  
“Not My Sister”

## FEATURE FILMS OF THE WEEK

"Sweet Kitty Bellairs" Scores on the Screen a Duplicate of Its Stage Success—Selig's Animal Actors Surround But Do Not Overpower Kathlyn Williams in "Into the Primitive"

### "SWEET KITTY BELLAIRES"

A Five-Part Adaptation of the Play of the Same Title by David Belasco and Egerton Castle, Featuring Mae Murray. Produced by Lasky for Release on the Paramount Programme May 21.

Kitty Bellairs ..... Mae Murray  
Sir Jasper ..... Joseph King  
Col. Verney ..... James Neil  
Lieut. Verney ..... Tom Forman  
Lady Julia ..... Belle Bennett  
Lady Barbara Flyte ..... Lucille Young  
Lady Maria ..... Lucille Lavarney  
Capt. Spicer ..... Horace D. Carpenter  
Capt. O'Hara ..... Robert Gray

With its flavor of old-world romance and tender sentiment, its courtly gallantries, fair ladies, odd graces and affectations of the eighteenth century wrought into a fascinating love tale, "Sweet Kitty Bellairs" brings to the screen a feature that touches the high-water mark of polished film drama.

In a previous Lasky costume play—"To Have and to Hold"—Mae Murray adorned the role of a gracious and beautiful heroine. On that occasion she registered a pronounced success, but it is not robbing her performance on that occasion of credit due to say that in the present instance she achieves even better results. The character of "Sweet Kitty," winsome, mischievous, an incorrigible flirt, yet loyal to friends and lover, is more suited to her fetching personality.

Her love-making with the bashful Verney is the very essence of witchery, and the lightning-like change to a pretty transport of rage when she sees herself about to be thwarted by the opposition of the lieutenant's relatives is but one instance of many during the performance that marks her versatility. The flashing sallies of wit with which Kitty delighted her admirers and discomfited her enemies in the stage version, are necessarily lacking in the film, but this is largely made up by the excellent pantomime offered in the acting of the leading lady.

Tom Forman as the bashful but lovable Verney carries his ultra modesty to such a degree that at times he becomes actually exasperating, and awakens a desire in the breast of the average spectator to kick him vigorously for not responding more readily to his dainty sweetheart's advances. And this, too, is good art, which proves that Mr. Forman enters with extreme thoroughness into the spirit of the role in which he is cast. Space does not permit of a detailed account of the able manner in which the remaining members of the company acquit themselves, but it can be said that their work is fully up to the standard set by the principals.

As the story runs, Mistress Kitty is the reigning beauty of Bath and popular toast of the military officers stationed there. The Inniskilling Regiment from Dublin arrives and is entertained by the 51st. With the Irish Regiment comes Lieutenant Verney, who falls madly in love with Kitty. The latter intervenes between Sir Jasper and Lady Julia, a bride of a few months, to help Julia regain her husband's affections, which have wandered in the direction of Lady Barbara Flyte, who would fain dispute with Mistress Bellairs the title of the belle of Bath. Acting on Kitty's suggestion, Julia endeavors to make her husband jealous, and Sir Jasper becomes convinced that Verney has been trifling with his wife, and challenges the latter to a duel. In an attempt to prevent the hostile meeting, Kitty and Julia go to Verney's apartments at night. Verney is visited by a number of his brother officers in a convivial mood. A compromising situation arises when Kitty reveals herself, in order to cover Julia's retreat from the house. The subsequent scandal results in the snubbing of Kitty by the ladies of Bath at a grand ball. In the finish Verney's love and Kitty's quick wit redeem the situation, and Verney goes off to the wars after the twain have plighted their affection.

There are no dull moments in the play, which is capitally directed by James Young. The costumes are rich, and remarkable for historical accuracy in every detail. Photography of the highest grade is in evidence, the settings are excellent, and the exterior scenes artistically filmed. The picture will take place among the best productions of romantic screen drama.

P.

### "INTO THE PRIMITIVE"

A Five-Part Adaptation of the Novel by Robert Ames Bennett, Featuring Kathlyn Williams. Produced by Selig Company Under Direction of T. N. Heffron, for Release on the V. L. S. E. Programme May 29.

Jenny Leslie ..... Kathlyn Williams  
Thomas Blake ..... Guy Oliver  
Honorable Cecil Winthrope ..... Harry Lonsdale

Considered in the light of a spectacular picture in which wild denizens of the jungle disport themselves freely to the dismay of an unhappy trio of castaways landed on an island from a sinking vessel, "Into the Primitive" can be listed as furnishing more thrills and excitement than is usually compressed into screen dramas of the adventurous type. Huge snakes, elephants, leopards, lions, birds and beasts of all descriptions wander at large through a tangled mass of tropical scenery remarkable for its savage beauty, and are ample proof of

the vast resources of the far-famed Selig Zoo, which must have been drawn upon heavily for the occasion.

The result is realism carried to its utmost limit, and it must be admitted that the effects obtained are a lasting credit to the ingenuity and craftsmanship of Director Heffron. The terrific downpour of rain and destructive sweep of the wind storm, which provides one of the most tremendous scenes in a play abounding in extraordinary situations, create an impression not likely to be quickly effaced from the minds of those witnessing it.

The plot is a simple one, having for its principals Jenny Leslie, an American heiress, Thomas Blake, a civil engineer of huge frame and drunken proclivities, and the Honorable Cecil Winthrope, an Englishman, who afterward turns out to be a valet who has assumed his master's name. The trio are the sole survivors of the wreck of a steamer on which they were passengers. Their unexpected plunge into the primitive life brings them in contact with strange and horrible perils.

Compelled to come down to primal principles of living, the drunken Thomas Blake takes command of the party by virtue of his strength and power of adapting himself to circumstances. Refined and beautiful Jenny Leslie shrinks from Blake as a creature worse than the savage beasts which surround them, but as time wears on his better qualities come to the surface, the veneer wears off the character of the valet imposter, and she learns that the trim gentleman is the rough engineer. Blake's

raphy and unique settings will probably receive the welcome it deserves by lovers of "moving incidents by flood and field."

P.

### "THE EYE OF GOD"

A Five-Part Original Drama, Written by Lois Weber and Produced by the Smalleyes for Release as a Bluebird Feature June 5.

Olaf ..... Tyrone Power  
Ana ..... Ethel Weber  
Rene ..... Lois Weber  
Paul ..... Charles Gunn

"The Eye of God" is a drama pregnant with gloom, unrelieved by any suggestion of light in its background. The theme may be said to smack of the allegorical, in that it presents the spectacle of a murderer's guilty conscience bearing a burden of remorse which creates the hallucination of an enormous optic that at intervals casts an accusing flame upon him, although invisible to his companions.

The eye illusion is one that could hardly be duplicated upon the "legitimate stage" with such telling effect, and the play therefore belongs solely to the screen, where it may find favor with those who delight in heavy melodramas. Tyrone Power's abilities in depicting characters demanding the portrayal of base passion and unscrupulous determination is unquestionable, and as Olaf he imparts fierce energy and sullen despair to the role in a manner befitting his reputation.

The story introduces Olaf sitting in his

of Paul and Nemesis of Olaf is extremely effective, and the support rendered the principals highly commendable. The photography is good, the closeups of Mr. Power deserving particular mention, as well as a number of rich interiors and striking landscapes.

P.

### "GOING STRAIGHT"

A Five-Part Original Drama by Bernard McConville, Featuring Norma Talmadge. Produced by the Triangle-Fine Arts Under the Direction of C. M. and S. A. Franklin. Released June 4.

Grace Remington ..... Norma Talmadge  
John Remington ..... Ralph Lewis  
Their Children ..... Nino Fovieri  
Mrs. Remington's Maid ..... Francis Carpenter  
Jimmy Briggs ..... Ruth Handforth  
The Raged Waiter ..... Eugene Paquette  
Mrs. Van Dyke ..... George Stone  
Kate Turner ..... Kate Turner  
Her Children ..... Carmen DeRue  
Violette Badilffe

The conventional theme of the reformed crook compelled to turn to his trade once again has been given such original and human development that it is hardly recognizable in "Going Straight." There is suspense and a decided punch which leads naturally up to a very strong climax, but this has been injudiciously turned into a sub-climax. If Briggs had been killed when he was caught in Mrs. Remington's room in the Van Dyke home there would be no necessity for the weak and unnatural ending now used.

Introduced all through to relieve the sordidness are touches of human interest such as when the children raid the pantry, and time after time these youngsters carry the picture by their childish and sympathetic actions. George Stone, one of the famous Triangle kiddies, gives one of the most pleasing juvenile portrayals that we have seen for some time, and it is a pity that he does not play a more important role. He gives a well nigh perfect characterization of the part of the ragged waif. Even his facial expressions are all that could be desired, and he is the pathetic feature of the production. His juvenile companions also handle their parts very well.

The picture has most pretentious settings and the views taken in the slums are masterpieces. There are all sorts of alleys and dives to harbor gangs. The interiors, both in the slums and in the homes of the wealthy are elaborate and well constructed. A number of the exteriors are quite picturesque, and the lighting effects are very effective. A few of the night scenes, however, would be improved by darker tinting.

Norma Talmadge is convincing as the mother and reformed thief and she handles the highly emotional scenes most satisfactorily. Her husband, Ralph Lewis, is the former leader of the gang and after serving a term in prison they take the straight road. Health, wealth and prosperity are their lot until a former gangster turns up and forces the husband to aid in a robbery which happens to be in the house where the wife and children are guests. The crook escapes and the husband's presence is plausibly explained. The gangster, returning to haunt the couple, meets his death in an accident and the happy family is left to pursue its happiness in peace.

Ralph Lewis is both convincing and realistic in his role and those in the supporting cast are all very effective.

S.

### "A DASH OF COURAGE"

A Two-Part Triangle-Keystone Comedy Released May 7.

"A Dash of Courage" is a rare combination of true and slapstick comedy which will cause laughs, but no thrills, like the usual run of Keystone comedies. Instead there is an abundance of amusing situations which are developed with a fair plot. The action is at all times fast and at times is real slapstick, as when the cops are chloroformed and the crooks usurp their positions. At the end, of course, there is the usual chase. The incidents in the train when the master crook and the rube meet are not only natural but they are extremely funny.

By false pretenses the crook gets a letter of introduction authorizing him to collect funds for the policemen's home. He is greeted in royal fashion and entertained by the police department of a small town. He is introduced to the town's wealthiest citizen and his daughter, to whom he pays ardent court while he is planning to rob the father's safe. With the aid of his gang, disguised as police, he breaks open the safe, releasing the daughter who had been accidentally locked in the vault. While the father is congratulating him his gang makes off with the money. When the real police appear, with the authorized collector, the crook and his pals make their escape in the police patrol.

The production is exceptionally well staged and some of the scenic effects are exceedingly picturesque. Able comedians, headed by Harry Gribbon, handle the various roles most satisfactorily. The photography is well up to the usual high standard of Triangle productions.

S.



MAE MURRAY AS "SWEET KITTY BELLAIRES" (LASKY).

ingenuity constructs shelter and provides food and clothing, made from the skins of wild beasts, for the castaways, and his final triumph comes when he saves her from worse than death at the hands of Winthrope. During a storm which sweeps the island, Winthrope is injured by a falling tree, and dies after confessing the swindle he has practiced. Jenny admits the love for Blake which has grown within her heart and in the offing is seen the smoke of a steamer, which offers the lovers rescue from their dreary surroundings.

Kathlyn Williams, as the heroine—Jenny Leslie, is afforded many opportunities of exhibiting her emotional powers, and the gradual development of her hatred into love for the reckless Blake is a study in human passions conceived and carried to its climax with fine and convincing art. Guy Oliver gives a strong rendition of the role of the rugged engineer. He is so thoroughly natural that his actions, which at first earn him the hearty dislike of the audience, in the end win for him equally as hearty sympathy. This is the true inwardness of the character of Blake, as set forth in the novel, and Mr. Oliver's acting proves that he has thoroughly grasped its meaning. Harry Lonsdale, as the masquerading valet, shapes his role into a perfect example of the sort of person best described by the British term—"bouncher," or as a more trenchant Americanism would put it—"false alarm."

Mention should be made of the activities of the four-footed players, whose names are unfortunately omitted from the cast, but whose work undoubtedly is responsible for much of the picture's success. A rather noticeable hiatus occurs in the continuity of the film in one instance. That is when a scene is flashed showing the steamer quietly plowing the waves, her passengers strolling along the decks or lolling luxuriously, without the slightest hint of coming danger. In the next scene the three principals are seen tossing in an empty boat on the ocean. The inference that a shipwreck has taken place is clear, but it seems as if more details were in order.

This oversight, if oversight it be, does not, however, detract from the interest of the play, which with its splendid photog-

raphy and unique settings will probably receive the welcome it deserves by lovers of "moving incidents by flood and field."

Lois Weber's work as the faithful wife



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"The Barbarian," "The Patriot,"  
"A Woman's Success" and  
"The Governor."

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"Hell's Hinges"  
"Beggar of Cawnpore"  
"Peggy"  
"Aloha Oe"  
"No-Good Guy"  
Etc.

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## CIVILIZATION

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"THE DISCIPLE"

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"Civilization"

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We Were on the StageFEATURE LEADS  
Universal Direction LUCIUS HENDERSON

## REVIEWS OF FEATURE FILMS

## "THE FEUD GIRL"

A Five-Part Original Drama Featuring Hazel Dawn. Produced by Famous Players Under direction of Frederick Thompson for Release on the Paramount Programme May 14.

Neil Haddon	Hazel Dawn
Dave Rand	Irving Cummings
Julie Haddon	John Barrymore
Judd Haddon	Hardee Kirkland
Zeb Bassett	Russel Simpson
Sue Bassett	Gertrude Norman
Marlowe	George Mazeroni
Anne Marlowe	Edna Holland

A blood feud between rival clans in the hill country of Northern Georgia furnishes the main plot for this picture. The idea has been extensively utilized on both stage and screen, but never seems to pall upon the tastes of those who enjoy stirring melodrama, and in the present instance a pretty little love romance is cunningly interwoven into the tale, imparting a very desirable touch of sentiment, and investing Hazel Dawn with new charm in the role of the unsophisticated mountain girl who appears as heroine.

The cast is chosen with admirable judgment. Miss Dawn, as Neil Haddon, daughter of the truculent old rifle-toting chieftain, who as head of his clan, disputes the ownership of Iron Mountain with the Bassetts, is extremely attractive when portraying the barefooted lassie, who yields her heart to the supposed stranger from the city that later turns out to be her sweetheart of childhood days. The part calls for the display of much physical as well as mental energy, and Hazel's proficiency on horseback, combined with the agile manner in which she scales mountain crags should earn her a life-long membership in the ranks of the athletic sisterhood.

Sweet simplicity, mingled with a touch of temper worthy of the seed of a battling sire, is the keynote of Neil Haddon's character—a fact which is cleverly emphasized by the leading lady throughout the whole performance. The least hint of an artificial rendering would utterly ruin the role and destroy its appeal, but Miss Dawn's varied moods of coquetry, anger, grief, and forgiveness are toned to the exact chord of emotional expression necessary in the development of this story of primitive passion and hatred turned to love.

Irving Cummings is the hero, and fills the position with credit. As Dave Bassett, alias Dave Rand, he is called upon not only to indulge in tender love-making, but to engage in aistic, rough-and-tumble combat with his rival—Neil's cousin—that provides several minutes of as fierce and exciting a hand-to-hand tussle as the most strenuous admirer of pugilistic endeavor could wish to witness. The support is efficient, and the play runs smoothly from its beginning to a strong climax.

The story deals with the efforts of a railroad company to obtain concessions on the valuable ore lands of Iron Mountain. Two families—the Haddons and Bassetts—have for years disputed through the medium of rifles and bloodshed the ownership of the property. Dave Bassett and Neil Haddon are childhood sweethearts. Dave sickens of the eternal warfare and runs away to the city, where later he becomes a surveyor in the railroad company's employ. He goes to Iron Mountain under an assumed name to try to reconcile the rival clans. In a fight he wins the hand of Neil Haddon, who is not aware of his identity. A number of complications follow the marriage of Neil and Dave, but in the final issue he stands revealed as one of the mountain kin. The birth of a grandchild brings about a termination of the feud, the land is sold to the railroad for a large sum of money, and all ends well.

Mr. Thompson has directed the picture with his usual care, his grouping and handling of the crowds in the scenes where the mountaineers are on the verge of battle being particularly effective. The photography is sure to win high praise from all who appreciate the beauty of wild woodland and mountain scenery, when skillfully depicted on the screen, and the feature in general compares favorably with its predecessors of the Famous Players studios.

## "THE SUSPECT"

A Six-Part Adaptation of H. J. Dam's "Silver Bell." Featuring Anita Stewart. Produced by the Vitagraph Company Under the Direction of S. Rankin Drew, for Release by V. L. S. E.

Sophie	Anita Stewart
Valder	George Cooper
Mouroff	Edward Elks
Karatoff	Anders Randolf
Paul Karatoff	S. Rankin Drew
Lord Richard	Frank Wagnerman
Lady Armitage	Julia Swane Gordon
Jack	Bobby Connelly
Fritz	Al Babcock

The versatility of Anita Stewart cannot be questioned after one has seen her in "The Suspect," an intensive Russian drama. Her admirable work in a heavy emotional role is bound to impress every one with the hitherto undeveloped power which this charming young actress possesses. Her intensity of emotion and the repression with which she acts shows a marked adaptation to the role. Her work and the excellent support accorded her, are the outstanding features of one of the most pretentious of recent Vitagraph productions. It is a story of revolutionary intrigue in Russia and is considered one of Mr. Dam's best novels. It is a particularly intensive and dramatic tale, with a locale that speaks well for the



ANITA STEWART AND S. RANKIN DREW IN "THE SUSPECT." (Vitagraph, May 22 release.)

directorial ability of S. Rankin Drew who has given us some excellent Russian and English settings. The prison and snow scenes fully convey the impression of the bleakness and barrenness of Russia, and on the other hand there are the attractive English rural views, a number of which are very picturesque. The interiors are all well constructed and effectively serve their purpose. With the exception of a few anachronisms, such as the house numbers and the Bell telephone sign on a Russian shop window, the locale is very accurate all through the picture. The story, while it is impressive and dramatic, is not any too convincing, as all the minor incidents which were effective in the novel have been utilized in the picturization, with the result that the story does not appear to be well told. It does not seem to be padded, but the continuity is none too smooth, and several of the characters, for instance Sir Richard, appear to be superfluous.

The plot of the Russian revolutionist, Sophie, who witnesses the death of her father and to escape punishment for a crime of her own goes to a foreign land, is one that is seldom used in pictures. She escapes with the aid of one of her father's protégés and goes to England after the supposed death of her husband, the son of the chief of the Russian Secret Service. She is later traced to London by the chief, where, at a meeting of the Nihilists, he comes in contact with his own son, who is suffering from aphasia. The son is killed in the fight that follows, and the autocrat with his little grandson goes back to Russia. Sophie is permitted to retain her happiness with the Englishman with whom she has fallen in love.

The characters are all well drawn and convincingly portrayed, and the entire cast are deserving of special commendation for their work. Best of all, the players look their parts, and the casting director is to be commended for his efficient work.

The technical work all through the picture is good and there are some novel lighting effects used with good results. The photography is of high standard, and all the scenes are sharp and well defined.

## "PRISONERS OF CONSCIENCE"

A Three-Part Lubin Drama. Scenario by L. V. Jefferson and Josephine McLaughlin. Directed by Melvin Mayo and Produced Under the Supervision of Capt. Wilbert Melville. Released May 25.

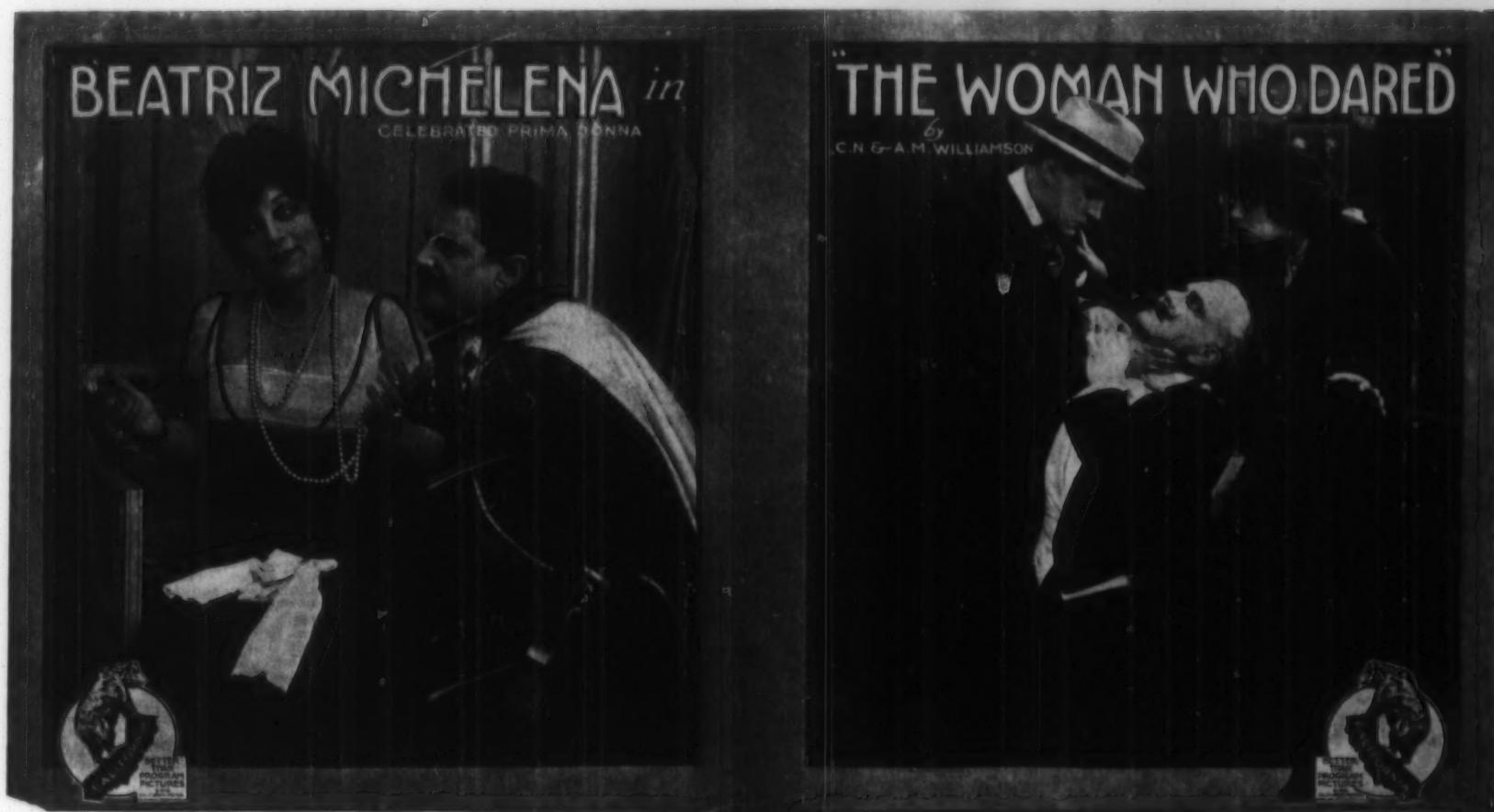
Walter Stanley	Alan Forrest
Dean Carroll	Cecil Van Auken
Maudie Carroll	Adda Gieslon
Trained Nurse	Lucy Payton
Earl Bond	George Booth
Theda Henderson	Evelyn Page
	Ben Hopkins

Cecil Van Auken appears to good advantage in this drama, and his acting is pleasing throughout. Adda Gieslon is excellent, though it is apparent at times that she stands in fear of the director's mighty voice. She has found a very good part, sweet simplicity. Alan Forrest, George Booth and Evelyn Page did credit to the production.

Through a mistake of Bond's, Mr. Henderson, the father of Bond's wife, is given a dose of medicine that kills him. Suspicion is thrown upon Carroll, who has best treated the patient, and he is forced to flee, believing himself that his mistake caused the death of Henderson. Carroll goes to Yuma, Arizona, to escape from the law. It is here that we call attention to the fact that barnacles are not to be found clustered upon a ship's bottom, in Arizona. Bond, upon being taken ill, writes a confession freeing Carroll of the guilt. A young minister, in love with the fugitive's wife, carries the confession with him and brings Carroll back.

A very good picture generally interesting. The direction has been handled carefully and as a whole, this picture should have its appeal to the general public.

F. S.



As the French opera singer, Beatriz Michelena plays a role to which her type and temperament are particularly well adapted. In this part she is convincing and true and big and reveals new powers of screen interpretation — a great actress in a great role.

All Star Cast including Andrew Robson, William Pike and Albert Morrissey

Here is a production that bristles with intense situations. Climax follows climax with gripping continuity until the story reaches its big culmination. The plot in its revealment makes most exacting demands for emotional powers to which Beatriz Michelena responds supremely.

To be distributed through State Rights. Trade Showing in New York City in June

## REVIEWS OF FEATURE FILMS

### "MY COUNTRY FIRST"

An Original Six-Part Drama Produced by Tom Terriss. Released through Unity Film Company.

Morton Tom Terriss  
Draper John Hopkins  
Dempsey Alfred Heming  
Florian Harold Vosburgh  
Anderson Joseph Sterling  
Blanc Joseph Baker  
Philip Jill Woodward  
Nana Helene Ziegfeld

Playing a dual role in which his dramatic powers are exploited to greater advantage than in any other screen production in which he has yet figured. Tom Terriss as the hero of "My Country First" has created a part that fits him like the proverbial glove and bids fair to add fresh lustre to the laurels he has already won in

filmland. The production abounds in sensational occurrences, in fact sensations are crowded one upon the other through the entire six reels, and were it not for the skillful work of the star, aided by a competent cast, it might be listed under the head of overdone melodrama.

That Mr. Terriss by dint of his realistic acting and strong personality manages to evade all pitfalls where one false step would change pathos into bathos and tragedy into burlesque, speaks volumes for the stage cunning, born of long experience which he holds in reserve for utilization at crucial moments. Thanks to this fact, the play proceeds on its eventful way smoothly, rapidly, and never for an instant losing the tense atmosphere of mystery, crime, adventure in which it begins and ends. Both title and theme are chosen with wise judgment as to public feeling regarding conditions now extant in the United States. At a time when war scares and weird tales of extraordinary plots against the peace of Uncle Sam's mind are served as breakfast food in the daily press each successive morning, it stands to reason that a film dealing with similar subjects is likely to take a strangle-hold on the public imagination.

The story introduces threatened complications with a foreign power, the Machiavellian wiles of alien spies engaged in an attempt to steal the formula of a powerful new explosive invented by a young American, the counter-plots of a U. S. Secret Service man by which they are foiled, a brutal murder of which the inventor is falsely accused as the guilty person and for which he suffers imprisonment. Frank Draper, the patriotic inventor, is trapped in a lonely building on the outskirts of the city and Draper confronts the men, who warn him that death is his portion if he does not consent to their demand. He is saved by the arrival of the Secret Service man, leading a band of officers and accompanied by Helen, the girl he loves.

It will be seen that here is plenty of material for a stirring romance, and it must be admitted that the director has woven them into a very compact and thrilling picture. The fight between Draper and Blanc in the latter's room, when the young inventor comes to Helen's aid as she is about to succumb to the attack made upon her by the would-be seducer, is a real blood battle of the lists, conducted with tremendous energy and viciousness on both sides, and it is impossible to escape the conviction that both Mr. Terriss and his opponent, Joe Sterling, who enacts the role of Blanc, must have carried a choice

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"The Failure," featuring John Emerson  
"The Lamb," starring Douglas Fairbanks  
"Daphne and the Pirate," starring Lillian Gish  
"The Martyrs of the Alamo," all star cast  
"Double Trouble," starring Douglas Fairbanks  
"Sold for Marriage," starring Lillian Gish  
"The Bouncer," starring Douglas Fairbanks

### FINE ARTS STUDIO

LOS ANGELES, CALIF.



TOM TERRISS AND HELENE ZIEGFELD  
IN "MY COUNTRY FIRST."

assortment of bruises in memory of its rehearsal.

As an expert in the art of ingenious makeup Tom Terriss has few equals, and his transformation in the dual role of Morton and Draper, from senile decrepitude to vigorous youth is a truly remarkable piece of work. In the scene where he awaits death he interprets the heroic mood as only an artist of genuine calibre could do. One sees the impending horror mirrored in his eyes, the agony expressed yet held under control; the firm-set mouth that will not yield to the natural impulse to cry aloud for mercy. So vivid is this portrayal of mental suffering that it comes as a positive relief when the thread of suspense suddenly snaps, as the rescuing band of officers rush into the room and hurl themselves upon Draper's captors.

Helene Ziegfeld, who plays the role of Helen, Draper's sweetheart, is a dainty ingenue who makes an exceedingly favorable impression. Jill Woodward, as Nana, the dark lady of mystery, who acted as decoy for the foreign conspirators, proves the possessor of considerable emotional talent, and is particularly effective when engaged in the vain task of trying to win Draper's affections. The support given the principals is all that could be desired, and the photography of superior grade. Rich interiors, admirable lighting effects, and timely close-ups make the picture complete in every detail that goes to the screening of a high-class film. From a commercial as well as an artistic standpoint there would seem to be good fortune in store for this feature.

It is worthy of note that, while Mr. Terriss took a long time filming this feature, it is well worth while and all the care he devoted to it. This is a tip to a lot of rapid producers of flicker features.

## Harry Revier

Supervising Director  
Popular Plays and Players

METRO

## MATHILDE BARING

Gaumont Company So. Jacksonville, Fla.

### WHERE IS HARRY CAREY?

In REPLY to the many inquiries received as to why Harry Carey has not been recently seen on the screen, it will appear the curiosity of our correspondents to know that he has just returned from the Mojave desert, where the Bluebird company sent him in order that the right atmosphere might be introduced in "The Three Godfathers," a five-reel picture in which he will be featured.

Harry Carey is a general favorite among "movie fans," and he has the happy faculty, so rare among the male exponents of the screen, of ringing true. There are many who are good actors, who are handsome, few who are sincere, and many who find a pleasure in posing for their audiences. Harry Carey is a good actor, handsome, sincere and knows when and when not to pose; this is truly a wonderful combination. Generally, he has been fortunate in having good support, and he somehow manages to make an interesting picture from poor material, but we never go because the title attracts us. It is "Harry Carey" we look forward to.

*Selig*

## "A TEMPERANCE TOWN"

A Hoyt Comedy featuring OTIS HARLAN in a riot of fun. Factional warfare between the "Wets" and the "Drys," with plot and counter-plot for and against the cause of Demon Rum. Released Monday, June 5, through General Film Service.

### THE SELIG-TRIBUNE

The World's greatest News Film. First with Pictorial events. Released through General Film Service on Monday, June 5th.

### "GOING WEST TO MAKE GOOD"

A Tom Mix Comedy-Drama of Unusual Worth. Released through General Film Service on Saturday, June 10th.

### THE SELIG-TRIBUNE

Which Gets the News and Shows It First. Released Through General Film Service on Thursday, June 8th.

### "INTO THE PRIMITIVE"

A Sensational Film Production Featuring Kathlyn Williams, Harry Lonsdale and Guy Oliver. Released through V. L. S. E., Inc.

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J. A. BERST, VICE PRESIDENT AND GENERAL MANAGER OF PATHÉ, AND LOUIS TRACY, AUTHOR OF THE NEXT PATHÉ SERIAL, "THE GRIP OF EVIL".

### BERST GETS LOUIS TRACY

Famous Novelist Signed for Pathé Serial by the Alert General Manager of the Great House

Noted picture maker met noted author the other day when J. A. Berst, vice-president and general manager of Pathé, entertained in his office Louis Tracy, the English novelist, and persuaded him to lend his talents to screen work. Mr. Berst was one of the pioneers in believing that if a manufacturer was to spend fifteen or twenty thousand dollars in producing a picture, the service of trained minds was necessary in the writing of the scripts. Several years ago when fifty dollars was considered a high price for a scenario Mr. Berst purchased the work of men and women of trained literary ability, and paid sums running into the hundreds. The wisdom of his policy is proven by the fact that today every large producing company is doing it, and large sums are being paid for the motion picture rights to well-known novels and plays. The list of Pathé Gold Rooster plays bears ample witness to this tendency of the day.

As a result of the meeting of Messrs. Berst and Tracy, the author is to write "The Grip of Evil" for Pathé, a serial story which will be picturized and released probably during the early summer.

Mr. Tracy's works are tremendously popular, and he may be said to be a man with a million readers. Among his books are "The Wings of the Morning," "The Pillar of Light," "The Silent Barrier," "Karl Grier," "A Son of the Immortals" and "The Great Mogul." A man of strong personality, he is of an extreme reserve. Born in Liverpool and educated in France he ran away from home to join the British Navy, only to find that it was not his vocation. So he drifted into journalism, and later through his novels became an international celebrity.

### FAMOUS PLAYERS FORECAST

On June 2 Marguerite Clark will star in "Silks and Satins," a combination of comedy and drama which opens in the present and goes back to mediaeval times. The latter portion of the play is invested with all the romantic glamor of the days of old when the rapier settled all disputes. The story blends swift action and thrills with delicate romance.

Appearing with Louise Huff in "Destiny's Toy," which is to be released on June 15, is William Courtleigh, Jr., who has been seen recently with Marguerite Clark in "Out of the Drifts" and with Valentine Grant in "The Innocent Lie." The exteriors for this play of romance and adventures were taken on picturesque Block Island. The action later moves to the city, where it develops into a thrilling drama.

"Susie Snowflake," Ann Pennington's introductory vehicle, will be released June 22. This is a drama of musical comedy life which is peculiarly suited to the diminutive star, in view of the fact that her whole theatrical career has been devoted to this branch of stage activity.

Pauline Frederick stars in "The World's Great Snare," an adaptation of the well-known novel by E. Phillips Oppenheim, on June 28. This is said to be one of the most powerful dramas in which Miss Frederick has yet appeared, dealing as it does with the elemental life of a western mining town. Of the many big scenes one is the fight in which Irving Cummings and Riley Hatch engage.

### "MYRA" GOES BIG IN BOSTON

BOSTON (Special).—Frank D. Stanton is responsible for filling the Franklin Park Theatre to its capacity for the initial release of "The Mysteries of Myra." Suspended above the playhouse was a huge balloon kite with the title of the feature picture showing boldly on all sides.

Manager Stanton's idea of giving away souvenirs to the children succeeded in filling the street to the extent that the police were required to keep the traffic open. The souvenirs in the form of toy balloons were distributed to the kiddies, and went a long way towards increasing Mr. Stanton's popularity with the little tots as a direct consequence.

"The Mysteries of Myra" series is enjoying an unprecedented run in Boston.

### CHAPLIN AS AN EXPORT

Henry J. Brock Buys Foreign Rights to "The Floorwalker" at Record Price

Bookings throughout this country and Canada for the first run releases of the new Chaplin-Mutual features released by the Mutual Film Corporation are phenomenal. One hundred and thirty prints of "The Floorwalker," first of the Chaplin-Mutual features releases, approximating 260,000 feet of film, are being shown through Greater New York. Twice as many prints would have been necessary to supply the requests for the first run showings in the greater city alone.

Up to this time a total of \$1,300,000 in bookings on the Mutual-Chaplin comedies for the United States alone has been reached, establishing a new record for similar operations in the film trade. In addition, \$75,000 in royalties, according to announcement from the office of John R. Freuler, president of the Mutual Film Corporation and president of the Lone Star Corporation which holds the \$670,000 contract for Chaplin's year service, was paid by Henry J. Brock, film exporter. Above and beyond this each Chaplin print will be sold for the Australian market at a price not give out by President Freuler.

### "THE CRISIS" IS COMING ON

Battle Scenes in the Big Selig Feature Now Being Filmed at Vicksburg

Director Colin Campbell, of the Selig company, has closed his work at the Selig Chicago studio and left with his company of players for Vicksburg, Miss., where they will start work on production of battle scenes in "The Crisis." The interior scenes in the film dramatization of Winston Churchill's great novel have all been completed. It is planned to complete the work at Vicksburg by June first, when the company will visit St. Louis for special work.

A staff of scenic artists, stage carpenters, etc., left in advance of the Selig director and stars for Vicksburg, where special properties were prepared in anticipation of the arrival of the players. From St. Louis, it is the present plan to escort the Selig players to the Pacific Coast.

It is not known when final work on "The Crisis" is to be completed. The production is so spectacular and so elaborate that it may be some months before the film is peculiarly ready for presentation. It can be conservatively stated that "The Crisis" is to be the greatest production ever released by the Selig company, and this is a broad assertion when the elaborateness of "The Spoilers," "The Ne'er-Do-Well," etc., are taken into consideration.

### NANCE O'NEILL AT HOME

Having completed her contract with the Lubin Company, Miss Nance O'Neill has returned to New York and is busily at work on future plans. Miss O'Neill has received a number of offers from motion picture producers and at the same time is considering a number of stage plays that have been submitted to her. Her decision as to her next engagement will be announced shortly.

Since her return Miss O'Neill, assisted by her secretary, has been spending most of her time reading stage plays and scenarios that have been sent to her from all parts of the country. She has a large library of plays collected in various parts of the world and many of these plays have never been performed in public. A number of them will be, however, as she controls the rights to them and plans to have a number of them adapted for the screen.

### CREDIT TO "THE MAN BEHIND"

All the world knows the director and the popular motion picture star. But comparatively few picture-goers know the identity of the man who stands back of the projection machine in the dim auditorium to unreal the latest production of their favorite stars. Back of the audience the Paramount Pictures takes the film fan in its sixteenth release. This feature gives the public an opportunity to see "The Man Behind" at work through the various stages of threading and focusing the machine.



"The Lights of New York"—A Vitagraph Blue Ribbon Feature in Five Parts, with Leah Baird supported by Walter McGrail.



A human interest drama of contrast—picturing the shadows in the dim half light of the city's underworld, against fashionable society

in the full glare of the city's white lights.

"Into the Primitive"—Featuring Kathryn Williams in her greatest dramatic triumph. An intensely absorbing production, directed by T. N. Heffron, and crowded

with gripping situations, wonderful scenic effects and unusual climaxes.



### "GLORIA" AT THE GLOBE

Billie Burke Begins a Long Screen Run in Rupert Hughes' Serial Romance

The reason why Billie Burke's salary as a screen artist is \$4,000 a week is disclosed to New York theatergoers at the Globe Theater where George Kleine, by arrangement with F. Ziegfeld, Jr., presents that widely popular young actress as the star of "Gloria's Romance," a motion picture novel written especially for her by Mr. and Mrs. Rupert Hughes. "Gloria's Romance" does not mark Miss Burke's debut on the films, but it is the most ambitious vehicle she has had, and Mr. Kleine calls it his masterpiece of motion picture production. Mr. and Mrs. Rupert Hughes fashioned the romance around a heroine of the Billie Burke type, and Billie fills the bill.

"Gloria's Romance" will be given at the Globe as a serial. Complete, the story has twenty chapters. Two of these will be presented for a fortnight, and then will give way to two others. Thus from Monday night to June 4 the first two chapters, the titles of which are "Lost in the Everglades" and "Caught by the Seminoles" will be the programme. On June 5 will be given the showing of chapters 3 and 4.

Miss Burke's character is that of the tomboy-like daughter of a New York millionaire spending the season at Palm Beach. She possesses an almost infinite capacity for mischief. After one or two harmless escapades she manages to get herself into a scrape which promises dire eventualities, but which also introduces to her the two men who are to be so closely concerned with her future life.

Gloria is an active young person. She boxes, fences, rides, drives racing cars,

swims and indulges in other athletic and gymnastic pastimes. As for clothes, the wardrobe which Miss Burke displays during the enactment of the various episodes is said to represent the best which any stage star has thus far enjoyed. The cast includes Henry Kooper, David Powell, William Roselle, Frank Belcher, William T. Carleton and Julie Power.

An orchestra of sixteen pieces plays the incidental music written for the picture by Jerome Kern.

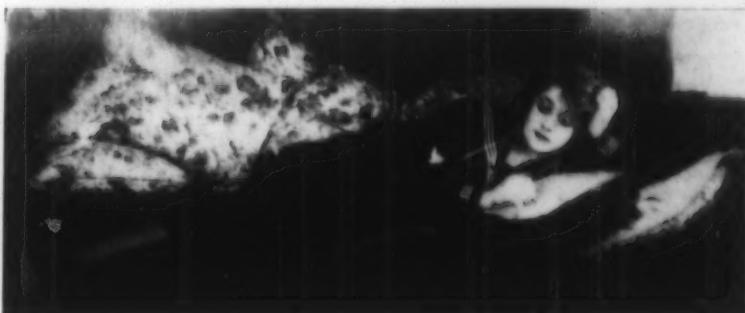
### FOR MOBS IN MEXICO

Selig Tribune Camera Car Equipped Either to Film or Fight

CHICAGO, ILL. (Special) — Editor Jack Wheeler, of The Selig Tribune, ordered a specially equipped automobile carrying cameramen into Mexico when the U. S. forces recently entered that country. The Selig Tribune touring car carries 75 gallons of gasoline, fifteen gallons of water, and eighty gallons of cylinder oil. An especially constructed top of khaki affords shade during the day and can be adjusted as a sleeping and shelter tent at night.

The novel car is also equipped to carry a camera, tripod, blankets, canned goods, cooking utensils, and there is a novel rack for machine gun equipment. There is also a box lined with steel plates and, in case of trouble, the car can be operated from the interior of the box.

The Selig Tribune car is being used in Mexico by L. G. Reis and Nicholas McElroy, two daring cameramen who are risking their lives so that the latest news pictorial can be presented to the public.



BILLIE BURKE IN "GLORIA'S ROMANCE"  
(At the Globe Theater)



## Open Booking Policy Officially Praised by Exhibitors

At a Meeting of "The Associated Motion Picture Exhibitors of Brooklyn" the Following Resolution Was Unanimously Passed:

"Whereas, The majority of feature film concerns are releasing their output on what is known as a program contract system, and

"Whereas, Some of these concerns bind the exhibitor by demanding a cash deposit as security on this contract, and

"Whereas, The exhibitor is forced against his will to take as part of these programs film that is good, bad and indifferent, and

"Whereas, The bad films the exhibitor has to show as part of these programs not only do him incalculable harm, but have a tendency to hurt the entire industry, therefore

"Be it resolved, that The Associated Motion Picture Exhibitors of Brooklyn in meeting assembled, go on record as emphatically endorsing the open booking policy of the V.L.S.E. which eliminates contracts and cash deposits and permits an exhibitor to show what he pleases, indicating this policy as being a fair and liberal one.

"Be it further resolved, that the members of this Association heartily commend this policy and pledge their moral support and co-operation to V.L.S.E. and recommend that all other exhibitors do likewise.

"Be it further resolved, that a copy of this resolution be sent to the main office of V.L.S.E."

(Signed) WM. BRANDT.

By order of the President Executive Secretary,  
Associated Motion Picture Exhibitors of Brooklyn

The Verdict of Your Fellow Exhibitors Points  
the Way for You

"Those Who Toil"—A powerful drama featuring Nance O'Neil. Directed by the master producer, Edgar Lewis. Written by Daniel Carson Goodman.



A big, forceful, heart-appealing epic of Justice, Honor and Love.

"That Sort"—Featuring Warda Howard, supported by Duncan MacRae, Ernest Maupain and John Lorenz.

A dramatic cross section in the life of a woman who sinned, but who atoned through a supreme sacrifice to save her loved one.



V. L. S. E. Inc.

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feature comedy

## "POLICE"

## Charlie Chaplin

says it is his funniest comedy

You will find Chaplin in his old clothes and shoes but with new stunts that will shake the house with laughter.



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There is a public you want to interest in your theatre.  
That public can be interested if you talk to them of consistent quality.  
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NEW YORK, N.Y.

## ROBERT T. THORNBY

Producer---World-Paragon Pictures

Current Release—"HER MATERNAL RIGHT," with Kitty Gordon  
In Preparation—"THE ALMIGHTY DOLLAR," with Francis  
Nelson and E. K. Lincoln

Formerly Producer of Keystone and Vitagraph Successes

FRANK POWELL

The Screen Club

Charles M. Neary:  
FEATURE DIRECTOR

ADELE LANE | EDWARD JOSE  
Now Producing  
"THE IRON CLAW"  
Pathé Release.

Address care DRAMATIC MIRROR

## IN THE PICTURE STUDIOS

FRANK WUPPERMAN, recently engaged as leading man with Anita Stewart, for the Vitagraph company, has started his second picture, "Diana Pearson," in which he plays a newspaper publisher. In this connection it is interesting to note that before going on the stage Mr. Wupperman was himself a newspaper man. Soon after his graduation from Cornell University he joined the editorial staff of the Boston *Traveler*, but a taste for change led him to the Southwest, so he punched cattle in New Mexico until he exhausted his adventurous vein. His stage experience has been a varied one. His first success was in stock in Richmond and Savannah, and his second when he played juvenile leads under H. H. Fraze's management on the road. Two brothers, Carlos Wupperman and Ralph Morgan, are also making their mark in the same profession. Carlos succeeded Ralph as lead in "Under Cover," and the latter is now busy on a play which will include roles for Frank and Carlos.

Between rehearsals Mr. Wupperman is engaged in picturizing his melodrama, "Babette," which was produced on the roof of the New Amsterdam Theatre for a hospital benefit a year or so ago. He is a cousin of J. W. Harriman, president of the Harriman National Bank, and a distant relative of the German poet Goethe. The Wupperman house, "Riverview," at Hastings on the Hudson, is one of the show places of the state, and his record as a tennis player ranks him among the leading amateurs of the world. His first picture with Miss Stewart was "The Suspect."

BLANCHE YURKA, one of the most beautiful blondes of the American stage, is shortly to make her screen debut. Miss Yurka is best known on Broadway for her stirring impersonation of Vice in "Everywoman." She was recently leading woman for E. H. Sothern in "Lord Dundreary" and played with him in "The Two Virtues." She has had various offers from leading film companies, but until this summer has steadfastly refused any thing but the legitimate. Miss Yurka's picture engagements this summer will not interfere with her return to the regular stage in a new Broadway production early in October.

SIDNEY OLcott, director of the Famous Film Players, produces pictures in nearly every country of the world. Mr. Olcott has the distinction of being the only man who had a motion picture plant in Jerusalem. Other plants are in France, Germany, England and South Africa.

PEARL SINDEAR, who has just completed a most successful season in "Potash and Perlmutter," received an unusual honor in the form of an invitation to the Dolly Madison Breakfast in Washington on the morning of May 20. Miss Sindear, as far as known, is the first "movie" lady recognized by the exclusive set.

BRYANT WASHBURN and EDWARD ARNOLD, of Essanay, attended the Convention of Exhibitors in Minneapolis, where the former led the grand march at the ball.

MISS HELEN LINSTROM, who has played important character roles with Pauline Frederick and Marguerite Clark, will be seen in the Famous Players' latest release of June 5, "The Evil Thereof," now being filmed under the direction of Robert Vignola.

JEAN SOTHERN, star of International, declared that she was actually hypnotized in her own scene during the filming of an episode in "The Mysteries of Myra."

"THE MISLEADING LADY," one of the latest American films to reach England, was recently shown in London, according to letters received by President George K. Spoor, of Essanay.

MANAGER WALDRON made good his promise to have Miss Anna Nilsson and Mr. Tom Moore, co-stars of Pathé's "Who's Guilty" series, appear on the stage of the Palace in Yonkers, and the whole town turned out to see it.

RICHARD C. TRAVERS returned to Essanay for a brief stay and then departed on the last leg of his vaudeville tour.

ADELAIDE WOODS, well known among patrons of the screen through her effective portrayal of character leads, has been engaged by Pallas Pictures to appear in important roles. Miss Woods has appeared on the screen some three years, having been identified with Biograph for two years.



ADELE GEORGE

SELIG's picture of "The Two Orphans," the play made famous by Kate Claxton, includes Kathryn Williams, Winnifred Greenwood, Myrtle Steadman, Thomas J. Carrigan, Charles Clary, Adrienne Kroli, Lillian Brown Leighton, Frank Weed, and James O'Burrell.

LILLIAN DREW has another part in "See-eret of the Night," a new Essanay three-act drama. Her last picture was a comedy drama, "A Return to Youth—and Trouble," and she demonstrated her versatility by packing it full of laughs.

THE LARGEST set yet built in the Famous Player's Fifty-sixth Street studio, is the interior of a mediaeval castle. It will be here, in the corridors of the old castle full of queer passages and romance, that the smallest of the Famous's stars, Marguerite Clark, will walk in her court robes.

MARY MILES MINTER was the honored guest at a luncheon at the Hotel Sherman, May 15, of the officials of the American Film Corporation. Miss Minter was accompanied by her mother, Mrs. Juliet Sherry, who thanked the assembly for the honor conferred upon her daughter.

HELEN GREENE, Earle Metcalf, and George Terwilliger, of the Buffalo Times Syndicate, were the guests of honor at the Screen Club of Buffalo, on the evening of May 15.

ANN PENNINGTON, who is being featured in the Famous Player's production, "Susi-Snowflakes," is disturbing the tranquility of the Fifty-sixth Street studio. It appears that she has developed a habit of disappearing when not needed, and a search usually reveals her to be in some idle set, comfortably reading.

"I LIKE being a shepherdess, all right," says Vivian Rich, who is featured in "The Wheel of Fate," "but I didn't like it when the bull chased me." The "bull," it seems, was one of the rams of the flock.

FREDERICK WARDE, the tragedian, has been engaged by the Thanhouser Film Corporation to act the part of "King Lear," in an elaborate moving picture production of Shakespeare's tragedy of that name. Ernest Warde, a son of the tragedian will impersonate "The Fool," and direct the taking of the picture.

VERNON SNIPELEY, the son of the Los Angeles Chief of Police, is employed as assistant to Director T. N. Heffron, of the Selig Polyscope Company.

JOHN VALIANT as a child in "The Valiants of Virginia" is in the capable baby hands of "Little Billy" Jacobs, one of Filmland's most famous children. He is a veteran in experience if not in years and has already made himself at home in the Selig Zoo.

LAURA D. WILCK's office recently sold a number of scenarios to the Universal Company, among them "The Rogue in Arcadia," and several comedies for picture production. Miss Wilck has arranged for the rights of "The Unborn" for pictures, the property of Beulah Pointer.

EDWARD J. SCHULTER, technical director at the Rolfe-Metro studios, is working eighteen hours a day getting things in readiness for the production of " Romeo and Juliet," in which Francis X. Bushman and Beverly Bayne will be starred.

## NEW INCORPORATIONS

ALBANY, N. Y. (Special).—Secretary of State Francis M. Hugo granted charters to the following newly organized amusement enterprises the past week.

The list includes the "Watch Your Step" and "His Bridal Night" companies of New York city, both of which will engage in a general theatrical business.

The William H. Kemble Holding Corporation, Brooklyn, N. Y. To conduct a general motion picture business, capital \$250,000. Directors: George B. Hawthorne, Joseph Lacov, Margaret A. Bates, 824 Kenmore Place, Brooklyn, N. Y.

His Bridal Night company, New York city. To own, produce and exploit plays, and other stage productions, capital \$5,000. Directors: Albert H. Woods, Martin Herman, Ralph I. Kohn, 236 West 42d St., New York city.

Frank Powell Productions, New York city. Motion pictures, capital \$75,000. Directors: Frank Powell, Frank J. Carroll, Arthur B. Graham, 220 West 42d St., New York city.

Beaublair Amusement Corporation, New York city. Theatrical vaudeville and motion pictures, capital \$40,000. Directors: Frank J. McEwan, Maurice Cohen, John H. Miller, 115 Broadway, New York city.

K. & K. Business Corporation, New York city. General amusements, capital \$10,000. Directors: Geo. W. Kealey, Frank Bradley, Sadie Davis, 1542 Broadway, New York city.

Theatre Francaise Des Etats Unis, Limited, New York city. To operate theatres, capital \$20,000. Directors: L. L. Bonheur, W. M. Evans, Jr., R. E. McMath, 640 Riverside Drive, New York city.

Grand Theatre company, New York city. Theatrical proprietors and managers, capital \$1,000. Directors: J. Livingston Norman, Stewart A. Farrell, Raymond Rogers, 25 Broad St., New York city.

Leander Film Corporation, New York city. Theatrical and motion pictures, capital \$200,000. Directors: Cecil B. Ruskay, Henry Vogel, Jacob Pasco, 949 Broadway, New York city.

United World Photoplay Corporation, New York city. Motion pictures, vaudeville and theatrical, capital \$10,000. Directors: Vincent Pampallona, Frank Fols, Luigi Ognibene, 210 Canal St., New York city.

Lotem company, New York city. Motion pictures and vaudeville, capital \$10,000. Directors: B. J. Foster, J. J. Cunningham, Harry W. Lichtenstein, 80 Maiden Lane, New York city.

Watch Your Step company, New York city. To produce and exploit dramatic and musical productions, capital \$1,000. Directors: Benj. E. Forrester, Max Plohn, Isaac M. Mittenthal, 114 West 39th St., New York city.

Beseler Educational Film company, New York city. Motion pictures, capital \$50,000. Directors: Frederick Schwanhauser, August C. Streitwolf, Walter J. Graham, 233 Broadway, New York city.

National Cinema Syndicate, Inc., New York city. To deal in and rent motion picture films and conduct a general commission business in the sale and rental of motion picture theatres, capital \$10,000. Directors: Eugene H. Kaufmann, Samuel M. Krellman, Louis Krellberg, 1012 Simpson St., New York city.

Chatham Holding company, New York city. To produce and present theatrical at tractions and motion pictures, capital \$1,000. Directors: Morris Kutisker, Rose Kitinsky, Phillip Cashman, 239 East 11th St., New York city.

GEORGE W. HERRICK.

## AMALGAMATED ACTIVITIES

Lawrence McClosky has sold to the Universal, through the Amalgamated Photoplay Service, Inc., his latest feature scenario, called "Souls In Darkness" which is to be filmed on the West coast. McClosky, who was formerly scenario editor with the Lubin Company, is devoting his time to freelancing. His two latest releases are "Pawn of Fate" and "Pasquale," both of which he wrote in collaboration with George Behan.

Francis J. Gandin, the well-known director, who recently completed "The Soul Market" and "Playing With Fire," with Mme. Olga Petrova, for the Popular Plays & Players, has left that company to go to the Universal. Negotiations were arranged through the Amalgamated Photoplay Service, Inc., of 220 West 42d Street. Mr. Gandin will direct Violet Mersereau in Blue Bird Features. Previous to his engagement with Popular Plays and Players Mr. Gandin was with D. W. Griffith at the Fine Arts Triangle, Film Co.

## LOCAL FILMS FOR SPRINGFIELD

SPRINGFIELD, ILL. (Special).—Grand Theater here has added a decided novelty each week to their regular bill of films, in form of a reel of film from 500 to 1,000 feet which shows all the interesting local happenings for the week previous. D. Primm and R. E. Doak, owners, are also officers in the Box Film Company, a local concern. The local views are a big puller for the box office.

## PICTURES OF "PREPAREDNESS"

Moving pictures of the immense "Preparedness" Parade in New York, Saturday, May 13, taken by the Selig Tribune News Service and released through General Film Service, will be shown in all cities and towns where there are motion picture theatres.

## ESSANAY SPRING PRODUCTIONS

Essanay feature productions, one present ing Henry B. Walthall and the other Edna Mayo, which will be released on the V. L. S. E. programme, have been announced by George K. Spoor, president.

"The Little Musketeer" was written by Charles Mortimer Peck especially for Mr. Walthall. It is a five act story of South chivalry and romance during the reconstruction period, although it does not touch on any phase of the North and South controversy at that time. It also carries a subtle crime mystery which nearly wrecks several lives.

Mr. Walthall will be given opportunity to display his versatility in portraying character in this piece, as he takes two parts, the roles of two brothers, one the scapegoat of the family and the other its mainstay. Neither is guilty of the crime, but each thinks that the other is and does everything in his power to shield his brother.

"The Return of Eve," also in five acts, is the vehicle in which Miss Mayo will next appear in feature productions. It is an exceptionally strong drama, written by Lee Wilson Dodd, and adapted by H. S. Sheldon. This play should be especially suitable to Miss Mayo's talents, as it was staged by Bertha Galland.

Essanay's short reel releases, which it is producing with as much care as it does its features, have been booked through July and are just announced by Mr. Spoor. Among the strong two reels is a fable by George Ade, that of the Fearsome Fued Between the First Families. This is the first of Mr. Ade's fables to be released in two reels.

## JACK SHERRILL AT A COWBOY DANCE

Jack Sherrill, the popular young juvenile, who played "Steve O'Mara," opposite Alice Brady in "Then I'll Come Back to You," the Frohman Amusement Corporation's last release, who is on a visit to California, attended a cowboy dance given by Douglas Fairbanks in Los Angeles, and to say the least, enjoyed it immensely.

While in Los Angeles, Jack Sherrill had the pleasure, through William Hurlbut, of meeting Charlie Chaplin, and saw him do some of his work before the camera.

Jack Sherrill has had several offers from large producers in California, and while there will investigate their possibilities and continue his work out there.

## THE SMITH-BLACKTON CORPORATION

ALBANY, N. Y. (Special).—With a capital stock of \$25,000,000, the Smith-Blackton Corporation, of Brooklyn, was incorporated with the Secretary of State. The company is formed by the consolidation of the Vitagraph companies of America, London and Paris, having for its purpose the manufacturing of photo plays and motion picture films generally. The company also proposes to engage in the business of producing and exploiting theatrical, musical, and other stage attractions. The directors are J. Stuart Blackton, Albert E. Smith, Walter W. Irwin, William T. Rock, A. I. Siegel and David Herman, all of New York City.

GEO. W. HERRICK.

## HOOSIER POET POSED FOR FILM

INDIANAPOLIS, IND. (Special).—James Whitcomb Riley posed for motion pictures at his home in Indianapolis. The picture was made under the direction of the Indiana Historical Commission, which is making films to commemorate the history of Indiana as a State. When Mr. Riley returned from his morning automobile ride he found a battery of movie cameras and also a small army of children from homes where the poet is known as a friend. The Indiana Centennial Picture is nearing completion, under the direction of the Selig company.

## "THE TWO ORPHANS" IN FILMS

"The Two Orphans," filmed by the Selig Polyscope company, will be released in regular General Film company service. The notable cast includes: Kathryn Williams, Winnifred Greenwood, Myrtle Stedman, T. J. Carrigan, Charles Clary and other stars. Misses Williams and Greenwood assume the roles of "The Two Orphans." The date for the release is Monday, June 12, and exhibitors should apply to the nearest General Film Exchange for further information.

## HELEN NEEDS REGULAR SCRIPTS

Helen Starr, scenario editor of the Universal Film Mfg. Company, announces that she is in need of regular scripts. She is not interested in embryo amateur efforts. Work from established photoplaywrights will be welcomed and purchased with avidity. The Universal Company is in need of one and two-reel comedies and one, two and five-reel dramas. The scenario department at 1699 Broadway, New York, buys for both the eastern and western studios.

## METRO TRAVELOGUE SERIES

Metro Travologues, a weekly feature, will be released May 29. These features embrace a wide range of subjects, including studies in animal and bird life and glimpses of interesting and picturesque locales.

William Lovelle Flinley, biologist for the State of Oregon, is responsible for the intimate pictures of bird and animal life.



# H.B. Warner

in

## The Market of Vain Desire

May 28th is the release date for the latest TRIANGLE PICTURE PLAY in which H. B. Warner appears—"The Market of Vain Desire." Here he repeats the success he made in such other TRIANGLE PICTURES As "The Raiders" and "The Beggar of Cawnpore."

He was a young clergyman and she an American heiress. Her mother wanted the girl to marry the Count for his title and position, and the Count wanted her for her American dollars, so a match was planned that would have wrecked the happiness of three lives.

H. B. Warner had to take a mighty radical step to convince the girl and her mother that they were making a big mistake. Few young men would have dared to do what he accomplished. But when your patrons have seen the last of this play they'll believe he did right.

Then the other picture is "Mr. Goode, the Samaritan," in which De Wolf Hopper repeats his success made in "Sunshine Dad" and "Don Quixote." And as usual, there are two Keystone Comedies.

TRIANGLE FILM CORPORATION  
1459 Broadway, New York City

Name.....  
Theatre.....  
Address.....  
Capacity.....

TRIANGLE PLAYS

## KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF  
THE MAN IN THE MOON

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PRODUCER OF

MAN AND HIS ANGEL with JANE GREY—EQUITABLE  
THE REAPERS with JOHN MASON—EQUITABLE  
SOULS AFLAME with DOROTHY GREEN and CLIFFORD BRUCE—METRO  
In Preparation—THE SPELL OF THE YUKON

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## PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

"The time has come to sound a note of warning to all film producers and scenario writers," according to H. H. Voigt. "As a writer of the spoken drama, I modestly count myself qualified to sound that warning, and sound it loudly. Hear ye! There is too great tendency in all photoplays toward chance, coincidence and worse—there is too much improbability. The hand of Fate seldom, almost never, intervenes. It is always the hand of the author, pulling his puppets this way and that to effect a strong situation. No situation can be strong that is wildly improbable, and it always does fail of its purpose. An act must be motivated; there must be a reason for everything; and the reason must be a probable one. A devoted, faithful wife and mother must not keep back the truth from her husband about somebody else's past when that somebody else and their past could in no way bring shame on her or her husband. People 'don't do such things,' and even your most ardent fan does not accept the situation but openly laughs at its improbability. A great nobleman must not shoot another man in cold blood, or even hot, and be acquitted. Especially when there isn't the slightest reason for the shooting. The same great nobleman must not be later so ruined by a bank's failure that he is obliged to command his daughter to marry a man she has scarcely seen, in order to revive his fallen fortunes. No, a thousand times no. You are doing yourselves harm. Audiences in motion picture theaters may not be made up of the keenest intellectual, critical minds of the country, but even the average audience can distinguish between such improbabilities and the inevitable workings of fate. The rule for photoplays is the same as for the spoken drama. William Archer puts it clearly: Plausibility is of more importance than what may be called demonstrable probability. If a thing seem incredible on the face of it, no evidence of its credibility will be of much avail. An audience will accept without much doubt any argument the author chooses to impose with regard to events supposed to have occurred before the play begins. But once you have started your photoplay let effect arise from cause and let both cause and effect be probable. Not these widely improbable superhuman pyramids of chance happenings."

## The Paramount Issue—

"The problem, 'How to Sell 'Em,' is obviously the paramount issue with all photoplay authors, real and near," writes Theodore Sheldon, "but to the author who occasionally sells a script it is of more serious importance than to the tyro. It is all very well to say, 'study the trade journals' to find your market—a contemporary of yours advocates seeing the releases of the various companies—but the 'ever shifting conditions' to which you allude are not always chronicled by either journal or screen in timely enough fashion to guide the bewildered author. In a general way it is more or less simple to learn that the 'A. B. C.' Company seeks only five-reel features dealing with high society; that the 'D. E. F.' Corporation wants sensational strike stuff; that 'G. H. I.' is after one-reel comedies, and that 'J. K. L.' will purchase good slap-sick split-reelers, etc., but this applies only to a few. What about the other concerns who have specific needs that perhaps do not come to the eye of the author, however vigilant, who naturally desires to send his stuff to the proper mart? Permit me to inquire if there is any good reason why an otherwise interesting department such as your own should not once in a while run a list of the companies that are buying and what they want—including the names of companies that are not in the market. It would seem to me that if this were done a double purpose would be served to the mutual advantage of the producer and the photoplaywright. Of one thing I am certain, every photoplay author, real or near, who reads your department would hail you with acclaim as a real benefactor." It has been stated time and again that it is impossible to publish market conditions that are at all correct. Market conditions change overnight. Some publications devoted to photoplay authors try to do it, but the information is never valuable. In other words, it is generally harmful. That is the reason we do not print market conditions editor.

and "the list of companies who are in market."

## Neatness—

Be neat and be clean in your work of writing picture-play plots. Of course some will remark that this is "old stuff," but it is not "old stuff" so long as many contributors continue to write on both sides of the paper, thumb up their manuscripts, write in long hand, the pages adorned with many smoky blotches, and in other ways turn out work that is neither tasty nor spotless. Use clean white paper of goodly size; neatly and clearly typewrite thereon, and be careful of dirty thumb marks, etc. Another thing that immediately prejudices the editorial reader is this: Pink ribbons or blue ribbons, hand-painted decorations, and other evidences of amateurish work. Be neat, be clean, be workmanlike, and be businesslike.

## Welsh's Book—

Bob Welsh has written a book on the motion picture business, and it is a good book. It informs one concisely but also authoritatively the history of the motion picture art. Robert E. Welsh was formerly editor of THE DRAMATIC MIRROR'S Motion Picture Department. He has had many years of experience in the game. Harper and Brothers publish Mr. Welsh's book, which sells for fifty cents and is worth at least three times that amount. This latest work on movie lore should find a place in every library.

## "The First Law"—

Gilson Willets, the noted novelist and photoplay author, is among the few writers for the animated screen whose books are considered worthy for dramatization for the spoken stage. "The First Law" is Mr. Willet's work, which is scoring a great hit on the stage. Based on the law of self-preservation, which is born in every human being, the story is that of a young woman who kills her worthless husband, and is then freed by the Scotland Yard detective on her promise that she will satisfy his demands for money. The other man, a wealthy philanthropist, has come into her life, and it is by her marriage to him that she is able to pay the price. She withholds her story from her husband until the disappearance of her funds arouses suspicions of her husband's chief accountant, and investigation reveals the fact that the bank account of the Scotland Yard official has risen proportionately. It is a story teeming with human interest and one by no means out of the range of probability. "The First Law" is an extraordinary plot and may be presented as a film drama at a later date.

## Asking Advice

Having submitted scripts by mail to firms which claimed not to have received them, though on inquiry the P. O. affirmed having delivered them, I have, to avoid a recurrence, submitted them personally with the request to have them held until called for, which has invariably been accepted. Having submitted a script under same conditions to the \_\_\_\_\_ Company I called on the appointed day to be informed that it had been mailed to me the day before. Not having received it, I have called six times since but the editor informs me that their system of order being perfect, she has no further responsibility, as her promise was not a contract although I have a receipt for submission of the script. "Lost in the mail" seems to be the excuse for non-return of manuscript, as a year ago having submitted a script to this particular company by mail, I was informed on inquiry some weeks later that, as there was no record of it, it must have been lost in the mail. I had the script retyped and submitted it to another firm which, after holding it for a short time for consideration, returned it owing to a change of policy. Six weeks later the original script came back in a very dilapidated condition from the California branch of the company. As I am anxious to know what has become of my latest script, could you inform me if I have any redress, as it would be useless writing to the manager whose mail the Editor assures me, passes through his hands." Write a letter giving full details to the manager of the film company. In the letter inform him that you are withdrawing the script for submission elsewhere. It would seem queer, to put it mildly, that mail addresses to the manager of the film manufacturing company would first pass through the hands of a scenario editor.

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